S. Felton

1344 F10

CRITICAL OBSERVATIONS ON SHAKESPEARE.

By JOHN UPTON,
Prebendary of *Rochester*.

Ne forte pudori
Sit tibi Musa lyrae solers, & cantor Apollo.
Hor.

The SECOND EDITION,
With Alterations and Additions.

LONDON:
Printed for G. Hawkins, in *Fleet-street*.
M.DCC.XLVIII.

BRITISH MUSEUM

45.
1. 16.
513.

TO THE

RIGHT HONOURABLE

THE

EARL GRANVILLE

THESE

CRITICAL OBSERVATIONS

ON

SHAKESPEARE

ARE WITH ALL DECENT HUMILITY

AND THE HIGHEST ESTEEM

INSCRIBED AND DEDICATED

By

The AUTHOR.

21.

THE PREFACE.

WHEN I was lately in the country, and entirely taken up with other kind of affairs, I received a letter from my honeſt bookſeller in Town, informing me, that a new edition of Shakeſpeare was juſt publiſhed by Mr. Warburton, who had taken occaſion, ſome where or other in that work of his, to mention me with ſome ſort of abuſe for thoſe Critical Obſervations I had ſometime before written, as well to do juſtice to this our ancient dramatic poet, as to put ſome ſtop, if poſſible, to the vague and licentious ſpirit of criticiſm.

Perhaps all attempts, to reduce ſo irregular an art to any regular method, might deſerve a place among the many impracticable ſchemes with which our nation abounds. But yet while I perceived critics ſo numerous, (for who more or leſs does not criticize?) and found every one appealing to a ſtandard and a taſt, where could be the abſurdity of enquiring, whether, or no, there really is in nature any foundation for the thing itſelf; or whether the whole does not depend on meer whim, caprice, or faſhion? Beſide, I began to be apprehenſive for the fate of ſome of my moſt favourite Engliſh authors.

We have few books in our language that merit a critical regard; and when by chance any of theſe have been taken out of the hands of meer correctors of printing preſſes, and eſteemed worthy of ſome more learned commentator's care and reviſal; the commentator, by I know not what kind of fatality, has forgot his province, and the author himſelf has been arbitrarily altered, and reduced to ſuch a fancied plan of perfection, as the corrector, within himſelf, has thought proper to eſtabliſh.

But of this I have fully ſpoken; and methinks what I have ſpoken deſerves a ſerious notice. 'Twas therefore a matter of ſurprize, at firſt, when I received my bookſeller's kind information: but upon a ſecond conſideration, which, they ſay, is the beſt, my ſurprize entirely vaniſhed: for, as it ſeems, this was the gentleman, who formerly aſſiſted Mr. Theobald in his edition of Shakeſpeare; and to write of Shakeſpeare without praiſing this coadjutor, was a crime unpardonable.——Hinc illæ lacrimæ. *But if praiſe comes not fairly in my way, I will never go out of my way either to give it, or to gain it; at leaſt I will never proſtitute it at the expence both of my judgment and learning.*

While I was revolving in my mind ſuch thoughts as theſe, down came the new edition of Shakeſpeare; which as ſoon as I opened, the following paſſage,

like the famous Virgilian lots, appeared full in my view,

" *Why, Phaeton, for thou art Merop's ſon,*
" *Wilt thou aſpire to guide the heavenly car,*
" *And with thy daring folly burn the world?*"

" *Why,* Phaeton, *for thou art* MEROP'S SON.]
" Merop's ſon, *i. e.* A BASTARD, *baſe-born.*"
Mr. W.

The poet's words I thought a good ſarcaſm on his bad editor. But what ſhall we ſay of the judicious remark ſubjoined? I was told, formerly, that Merops and Clymene were huſband and wife; and that if Phaeton was MEROP'S SON *he was a legitimate off-ſpring, and no* BASTARD. *Now the comment on this paſſage, if it requires any, ſhould be,* " *Why* " *Phaeton wilt thou, of low birth, and who* " *vainly vaunteſt thyſelf to be the ſon of Phœbus,* " *aſpire to guide,* &c. " THOU,

" — Tumidus genitoris imagine falſi."

Miſtakes of this kind I never ſhould have made matter for triumph. Some errors are owing to haſt and careleſneſs, and others to the common infirmity of human nature. But when I red on farther, and found errors of all kinds, ſtill increaſing upon me,

ſuch as even the moſt inveterate enemy would pity, did not an unuſual inſolence deſtroy every degree of it; then I thought it high time, and but common juſtice to Shakeſpeare, to endeavour to check, if poſſible, the daring folly of ſuch a Phaeton: *and a fair opportunity now offered, for my bookſeller told me he would reprint, if I thought proper, my obſervations on Shakeſpeare, with ſuch additions and alterations, as I ſhould make.*

But the reader is miſtaken if he thinks that either in this preface, or in the following work the hundredth part of our critics errors are corrected. No: I have given the reader his proper cue, and to perſue it farther, leave it in his power——— But where to begin, and when I have once begun how to leave off I know not: the faults are ſo many, and of ſo many ſorts, that the variety hinders all judgment of this kind. However if I can out of theſe furniſh for my learned reader any entertainment, while at the ſame time I am doing but common juſtice to our poet, I ſhall not think my pains ill beſtowed.—One obſervation, I now plainly perceive, will naturally lead on another, ſo that 'tis of no great importance where I begin, the difficulty will be where to end. Let us then hear the pathetic invocation of King Lear at the ſight of his ungrateful daughter.

" O Heav'ns

" *O Heav'ns*
" *If you do love old men, if your ſweet ſway*
" ALLOW OBEDIENCE, *if yourſelves are old,*
" *Make it your cauſe.*"

" ALLOW obedience.] *Could it be a queſtion whe-*
" *ther heaven* ALLOWED obedience? *the poet*
" *wrote,*

" HALLOW obedience.—" *Mr. W.*

But does not our Critic forget his Bible? For thus our tranſlators, Luke XI, 48. " *Truly ye bear* " *witneſs that ye* ALLOW *the deeds of your fathers.*" *Thus they expreſs the force of the original* συνευδοκεῖτε, *i. e.* are well pleaſed with, like well of, approve, *&c. Again, Pſalm* XI, 6. " *The Lord* " ALLOWETH *the righteous: but the ungodly, and* " *him that delighteth in wickedneſs doth his ſoul* " *abhor.*" *I will add too the teſtimony of a poet. Fairfax.* IX. *ſt.* 13.

" *Reprov'd the cowards, and* ALLOW'D *the*
" *bould.*"

And in this ſenſe it anſwers to its original, allouër, à louer, laudare.

II.

Fairfax perhaps may be of ſome authority with our commentator, for I find his name uſed to au-

thorize

thorize an interpretation of a paſſage in Antony and Cleopatra, Act I.

" *So He* [Antony] *nodded,*
" *And ſoberly did mount an* ARM-GAUNT *ſteed.*
" An ARM-GAUNT ſteed.] *i. e. his ſteed worn*
" *lean and thin by much ſervice in war. So*
" *Fairfax,*

" *His* STALL-WORN *ſteed the champion ſtout beſtrode.*" *Mr. W.*

What will the reader ſay when he turns to Fairfax, [*B.* VII. *ſt.* 27.] *and finds the verſe thus printed,*

" *His* [1] STALWORTH *ſteed the champion ſtout*
" *beſtrode.*"

And what will he think of a commentator, that either has not learning to read authors, or corrupts them to vindicate his ill-digeſted whims and reveries?

III.

To match this STALL-WORN ſteed, *with another learned citation of the like kind, among many others, I think the following offers itſelf, where Iago tells Othello that Brabantio, father of Deſdemona, was a man of power and authority,*

1 Concerning the meaning of this word ſee Dr. Hickes, in Grammat. Anglo-S. p. 128.

" *Be*

" *Be ſure of this*
" *That the Magnifico is much belov'd*
" *And hath in his effect a voice potential*
" *As* double *as the Duke's.*

" *As* double *as the Duke's.*] *Rymer ſeems to have*
" *had his eye on this paſſage, amongſt others,*
" *where he talks ſo much of the impropriety and*
" *barbarity in the ſtyle of this play. But it is an*
" *elegant Greciſm. As double, ſignifies as large,*
" *as extenſive, for thus the Greeks uſe* διπλᾶς.
" Dioſc. *L.* 2. *c.* 213. *And in the ſame manner*
" *and conſtruction, the Latins ſometimes uſed* du-
" plex. *And the old French writers ſay,* La plus
" double. *Dr. Bentley has been as ſevere on*
" *Milton for as* ELEGANT A GRECISM,

" *Yet virgin of Proſerpina from Jove.*
Lib. 9. ver. 396.

" *'Tis an imitaton of the* Παρθένον ἐκ θαλάμων *of*
" *Theocritus, for an unmarried virgin.*" *Mr. W.*

I ſhall take no notice at all of the reaſoning, by which Mr. W. would have us think that Rymer had his eye on THIS *paſſage of Othello, nor of the citation from Dioſcorides,* [*L.* 2. *c.* 213.] *which Mr. W. never red* there, *for this very good reaſon, becauſe 'tis* not there: *he had it from H. Stephens in* V. Διπλᾶς. *But all this I omit, to come to Milton and Theocritus:* " *Yet*

" *Yet Virgin of Proſerpina from Jove.*

" *This (he ſays) is an* ELEGANT GRECISM, *and*
" *an imitation of the* ΠΑΡΘΕΝΟΝ ΕΚ ΘΑΛΑΜΟΥ
" *of Theocritus, for an unmarried Virgin.*"

As ſtrange as this citation may appear to the learned reader, yet I think I can give ſome account of it. Daniel Heinſius wrote ſome curſory *notes on Theocritus, in which theſe words,* ΠΑΡΘΕΝΟΝ ΕΚ ΘΑΛΑΜΟΥ, *he renders* virginem intactam. *Becauſe, it ſeems,* Θύρσις ἐξ Αἴτνας *was* Θύρσις ὁ Αἰτναῖος. *So here Heinſius would have* παρθένος ἐκ θαλάμου *the ſame as,* ἡ ἔτι ἐν τῷ θαλάμῳ ἀναστρεφομένη. *But there is no analogy at all in the conſtruction, eſpecially if we conſider them with the context: and the Scholiaſt here is doubtleſs right who thus interprets,* καὶ παρθένον δὲ ἐκ τῶ δωμαλίκε ἐφόβησεν· ἀντὶ τῦ φυγεῖν ἐποίησεν. *As will ſtill be more manifeſt to any one that reads the verſes here cited from the* ΦΑΡΜΑΚΕΥΤΡΙΑ.

Σὺν δὲ κακαῖς μανίαις κ᾽ παρθένον ἐκ θαλάμοιο,
Καὶ νύμφαν ἐφόβησ᾽ ἔτι δίσμια θερμὰ λιποῦσαν
Ἀνέρος.

This is their verſion, as I find it,

Ille enim objecto furore malo, virginem ex thalamo,
Et ſponſam expulit ex thoro tepido adhuc relicto
Viri.

But

But for argument's ſake we will allow Heinſius' explanation, viz. Παρθένος ἐκ θαλάμου, *means a virgin who lives in her chamber; As* Θύρσις ἐξ Αἴτνας, *means Thyrſis who lives at the foot of mount Ætna: and in Virgil* [*Georg.* III, 2.] Paſtor ab Amphryſo, *is the Shepherd who reſided near the river Amphryſus. Many other inſtances there are of the like nature; ſo that by the ſame analogy, when Milton calls Ceres* VIRGIN OF PROSERPINA, *(according to our Critic,* Παρθένος ἐκ Περσεφόνης] *Milton muſt mean* Ceres the Virgin who dwells in Proſerpina, *or,* formerly reſided there.——— *Wonderful Grecian!*

IV.

Another citation of like kind I find in a note on Julius Cæſar, Act III.

Antony. "*You all do know* this *mantle; I*
"*remember*
"*The firſt time ever Cæſar put it on,*
"*'Twas on a ſummer's evening in his tent*
"*That day he overcame the Nervii*——
"*Look! in this place, ran Caſſius' dagger*
"*through;*
"*See, what a rent the envious Caſca made.*
"*Through this, the well-beloved Brutus ſtabb'd.*"

——— ——— ———

——— ——— ———

"*And*

" *And in* HIS [*r.* THIS, διπλοΐδι] *mantle muf-*
" *fling up his face,*
" *Even at the baſe of Pompey's ſtatue,*
(" *Which all the while ran blood*) *great Cæſar*
" *fell.*"

This circumſtance of the mantle, which Cæſar is ſaid to put on when he conquered the Nervii, is finely feigned, to heighten ſtill the preſent diſtreſs, by recalling in the minds of the Romans the victories of their murdered heroe.—There is a very ſmall alteration I would propoſe—" *And in* this *mantle,* " *&c.*" *the action and emphaſis is highly improved by this eaſy change.——But let us ſee the—Nothingneſs of what follows.*

" *That day he overcame the Nervii.*] *Here* " *Shakeſpeare deſcribing a great General makes him* " *put on his new habit, or robes of triumph, after* " *his victory. Homer deſcribing a* VAIN-GLORI-" OUS ONE *makes him put them on before the fight,* " *and while he only expected to overcome,*

" δ' ἐνδύνε χλαῖνα
" Καλὸν νηγάτεον." *Mr. W.*

I know not which to admire moſt, the ſagacity or learning of this deep-ſighted remark. How accurate too is the citation?

δ' ἐνδύνε χιτῶνα.

As

As νῦν *and* καὶ *often begin a ſentence, ſo might* Δὲ *for ought our critic knows to the contrary. Let us conſider likewiſe the reaſon for this abuſe of the Grecian General; the* VAIN-GLORIOUS *Agamemnon! but for what? why, for putting on a* warm, new, handſome waſtcoat, *when he aroſe early in the morning: for this is all, I aſſure the reader that the citation proves.——But let us ſee the paſſage as it ſtands in the original: Agamemnon being rouſed by a Dream ſent from Jupiter gets up before break of day, and dreſſes himſelf firſt in a ſoft, handſome and new tunic, or waſtcoat* [χιτῶνα;] *over which he caſts a large cloke* [μίτα φᾶρος;] *then he puts on a pair of neat ſhoes; and over his ſhoulders he hangs his ſilver-ſtudded ſword:*

—— Μαλακὸν δ' ἵνδυνε χιτῶνα
Καλὸν, νηΐτεον· περὶ δ' αὖ μίτα βάλλετο φᾶρος·
Ποσσὶ δ' ὑπαὶ λιπαροῖσιν ἐδήσατο καλὰ πέδιλα·
Ἀμφὶ δ' ἄρ' ὤμοισιν βάλετο ξίφος ἀργυρόηλον.

Thus tranſlated by Mr. Pope.

"*Firſt on his limbs a ſlender veſt he drew,*
"*Around him next* THE REGAL MANTLE *threw:*
"*Th' embroider'd ſandals on his feet were ty'd;*
"*The ſtarry faulchion glitter'd at his ſide.*"

By

By this time I believe the reader sees how this "Critic by profession," *was misled by a poet by profession:* The regal mantle *catches his eye; immediately he turns to the Greek, and then gives us this notable citation,*

δ' ἐνδύνε χιτώνα
καλὸν, νηγάτεον.

But, in the name of the Muses, where is THE REGAL MANTLE, THESE ROBES OF TRIUMPH, *all this while? Why in*

δ' ἐνδύνε χιτώνα

What! χιτώνα [*as he writes it*] *a regal mantle, a robe of triumph?——I am weary in refuting such trash.——Let the reader now turn to the preface and notes of this late-taught critic, and reflect a little on the blustering language and* Pistol-diction. ——" *But you must learn to know such slanders* " *of the age, or else you may be marvelously mis-* " *taken.*"

V.

But tho' it falls not to our Critic's share to be skilled in the nobler writings of ancient Greece; yet as an English author is the present subject of criticism, to be knowing in the English language and English authors may be deemed sufficient.—There is an English author, which was much studied by

Shakeſpeare, but very ſuperficially by Shakeſpeare's editors, now lying before me. 'Tis well known that the Coke's Tale of Gamelyn *was the original of the play called* As you Like it. A Midſummer's Night's Dream *had its origin from* The Knight's Tale; *which I don't remember to have ſeen, as yet, taken notice of. There are ſome paſſages of Chaucer's* Troilus and Creſeide *in a play of the ſame name by our Tragedian; and ſeveral imitations there are likewiſe, very elegantly interſperſed, in other plays, which ſome time or other may be pointed out: at preſent I ſhall content myſelf with the following in King Lear, Act* III. *Where the Fool thus ſpeaks,*

" *I'll ſpeak a prophecy* OR ERE *I go.*
" *When Prieſts are more in words than mat-*
" *ter, &c.*

" OR ERE I GO *is not Engliſh, and ſhould be*
" *helped thus,*

" *I'll ſpeak a prophecy* OR TWO ERE *I go.*"
Mr. W.

I am ſure our Critic has not helped *the meaſure.— But is not* OR ERE I GO *Engliſh? In the Tempeſt,* [*Act* I. *ſc.* 2. *p.* 6. *Mr. W.'s edition:*] *Thus I find it printed,*

" *I would*
" *Have ſunk the ſea within the earth*; OR ERE
" *It ſhould the good ſhip ſo have ſwallow'd.*"

In Cymbeline [*Act* V. *Mr. W.'s edit. p.* 334.]

" *Thoſe, that would die* OR ERE *reſiſt, are*
" *grown*
" *The mortal bugs o'th' field.*"

If this is not Engliſh, what ſhall we ſay to the moſt correct Engliſh tranſlation that ever was made? —" *And the Lions—brake all their bones* or ever " *they came at the bottom of the den.*" *Dan.* VI, 14.——*But let us ſee this humorous prophecy.*

" *When prieſts are more in words than matter*;
" *When brewers marr their malt with water*;
" *When nobles are their tailor's tutors*;
" *No hereticks burnt, but wenches' ſuitors:*
" *When every caſe in law is right*;
" *No ſquire in debt, and no poor knight*;
" *When ſlanders do not live in tongues*;
" *And cut-purſes come not to throngs*;
" *When uſurers tell their gold i'th' field*;
" *And bawds and whores do churches build:*
" *Then ſhall the realm of Albion*
" *Come to great confuſion:*
" *Then comes the time, who lives to ſee't*
" *That going ſhall be us'd with feet.*

" *This*

" *This prophecy Merlin ſhall make, for I do live*
" *before his time.*"

This Merlin is the prophet Dan Geoffrey Chaucer. Among ſome verſes prefixed to the prologues of the Canterbury tales are the following, intitled

Chaucer's Prophecie.

" *When faith faylith in Prieſt's ſawes,*
" *And lordes heſtes are holde for lawes,*
" *And robberie is holde purchace,*
" *And letcherie is holde ſolace;*
" *Then ſhall the lond of Albion*
" *Be brought to great confuſion.*"

Shakeſpeare has taken this prophecy; *but to make it more reſemble the oracular reſponſes of antiquity, and the prophetical ſtile, he has* artfully *involved it in a ſeeming confuſion: 'Tis* ONE *prophecy conſiſting of two parts; the former part having a relation to what* now is; *the latter to what never* ſhall be. *The fool to the two lines of Chaucer, has humourouſly added two lines of his own, which properly can be referred only to the former part of the prophecy: and if by this humourous addition, there is any ſeeming irregularity, it is more after the caſt, as I have ſaid above, of Oracles.*

FALSTAFF (In the Merry Wives of Windſor, Act II.) *ſpeaking to Piſtol, ſays* ——" *And yet you* " *rogue will enſconſe your rags, your cat-a-moun-*

" *tain looks, your red-lettice phraſes, and your* " BOLD-BEATING *oaths, under the ſhelter of your* " *honour!*

" *Your* BOLD-BEATING *oaths.*] *We ſhould read,* " BOLD-BEARING oaths. *i. e. out-facing.*" *Mr. W.*

But a BOLD-BEATING oath *is a bold impudent rouſing oath: the metaphor is taken from the old phraſe,* to beat the fire: *i. e. to rouſe and ſtir it up: from the Anglo-S.* **betan,** excitare. *Hence in French,* Boutefeu, *an incendiary: and hence too comes,* to abet, an abettor, *in the barbarous Latinity,* abbettator. *And here give me leave to explain a paſſage in Chaucer.* [*In the Reve's Tale. Urry's edition. p.* 31. *v.* 828.]

" *He was a Markit beter at the full.*"

i. e. ſays the Gloſſary, " *one that makes quarrels in* " *markets.*" *But* a market beter, *is one who raiſes the price of the market; as the word above criticized ſhews.* To beat the fire *Chaucer uſes in the Knight's tale.* [*p.* 17. *edit. Urry.*]

" *I woll don ſacrifice, and* firis bete."

And Douglas in his verſion of Virgil. Æn. I, 217. flammaſque miniſtrant,

" *And uthir ſum bet the fyre.*"

IN the ſecond part of King Henry VI. *Act* I. *Queen Margaret calls the King* " *Mine alder-lieveſt* " *Sovereign.*"

" *Sovereign.*" " Alder-lieveſt (*ſays Mr. W.*) *is* " *an old Engliſh word given to him to whom the* " *ſpeaker is* SUPREMELY *attached:* Lieveſt *be-* " *ing the ſuperlative of the comparative,* levar, " rather, *from* lief." *If the reader can make any thing of this note, he may perceive, 1ſt, that Mr. W. thought* aldir-lieveſt *was applied only to one in ſupreme authority: 2dly, the moſt difficult word of all,* aldir, *poor critic-like, he has entirely omitted: 3dly, the moſt eaſy word of all,* lieveſt, *he knows little or nothing of. Now* aldir-lieveſt *ſignifies nothing elſe but* deareſt of all: *In Chaucer's Troilus and Creſeide. L.* III. ℣. 240. *Pandarus calls Troilus his* aldir-lieveſt Lord. *From the Anglo-S.* **leof**, *dear. In the Anglo-S. verſion of the Goſpel, Luke* xx. ℣. 13. My beloved ſun, **minne leofan ſunu.** *Douglas in his tranſlation of Virgil,* I, 28. pro charis Argis.—" The Grekis to hir " *leif* and dere." *Will the learned reader excuſe my bringing it from the Greek* φίλος, charus; per metatheſin? *However from* **lief**, *comes* **leiefer, lever, leveſt.** I had as lief, *is now a known expreſſion. With reſpect to the other word,* Aldir, Althir, *or* Aller, *'tis a vitious pronunciation of* **alra, ealra,** *the genitive caſe plural of* **al,** *and* **ealle.** *See Hicks Grammat. Anglo-S. p.* 16. *In Chaucer,* aldirmoſt *is moſt of all. And in the prologue of the Canterbury tales,* ℣. 801.

—" *Shall have a ſupper at our* alder *coſt.*"

i. e. at the coſt of us all.

IN Macbeth, Act III.

" Lady. *You have diſplac'd the mirth, broke*
" *the good meeting*
" *With moſt admir'd diſorder.*
" Macb. *Can ſuch things be,*
" *And* OVERCOME *us, like a ſummer's cloud,*
" *Without our ſpecial wonder?*"

Overcome us. *i. e. come over us, overcaſt us. So Chaucer in the Lamentation of Marie Magd.* [*p.* 521. *Urry's edit.*]

" With blode OVIRCOME were bothe his
" eyen."

i. e. covered over. And in Troil. and Creſſ. L. IV. *v.* 1069.

" That whilom ben bifall and OVIRCOME."

Where befal *and* ovircome, *are uſed as ſynonymous words. 'Tis to be remember'd that the Ghoſt of Banquo appears to no one except Macbeth: and the Queen thinks all the ſtarts and horrors of Macbeth to be nothing but* the very painting of his fear: *the Queen therefore as much admires at Macbeth for his ſtarting; as Macbeth does at the coolneſs*

and

and calmneſs of the Queen and the gueſts: he there-fore very pertinently aſks, "*How can ſuch viſions* "*as theſe overcaſt us, and overcloud all our joys,* "*as ſudden as a black cloud intercepts a chearful* "*ſummer's day, and you not be ſtricken with won-* "*der and amazement?*" *Now let us hear our great Critic:*

"——Can ſuch things be,
"And overcome us like a ſummer's cloud,
"Without our ſpecial wonder?"] *Why not?* "*If they be only like a ſummer's cloud? The ſpeech* "*is given wrong; it is part of the Lady's fore-* "*going ſpeech; and, beſides that, is a little cor-* "*rupt. We ſhould read it thus,*

"Can't ſuch things be,
"And overcome us like a ſummer's cloud,
"Without our ſpecial wonder?

"*i. e. cannot theſe viſions, without ſo much won-* "*der and amazement, be preſented to the* diſturbed "*imagination in the manner that air-viſions, in* "*ſummer clouds, are preſented to a* wanton *one:* "*which ſometimes ſhew a lion, a caſtle or a pro-* "*montory? The thought is fine, and in character.* "OVERCOME IS USED FOR DECEIVE." *Mr. W.*

IN King Lear, Act III.

" *Edg.* Child Rowland to the dark tower
" came."

The following note is printed in the late edition at Oxford. " *The fables of ſuch a turn as that from* " *which theſe lines are quoted being generally taken* " *from books of Spaniſh chivalry, it is probable the* " *word ſtood here* Infante Orlando, *for which the* " *tranſlator ignorantly put* child Rowland: *where-* " *as* Infante *meant a prince, one of the King's* " *ſons.*"

And this, in the later edition at London, " *In* " *the old times of chivalry, the noble youth who* " *were candidates for knighthood, during the ſea-* " *ſon of their probation, were called* infans, var- " lets, Damoyſels, Bacheliers. *The moſt noble* " *of the youth particularly,* infans. *Here a ſtory* " *is told, in ſome old Ballad of the famous hero* " *and giant killer Roland, before he was knighted,* " *who is, therefore, called* Infans; *which the bal-* " *lad-maker tranſlated,* Child Rowland."

Without impeaching the ignorance of this Ballad-maker (who perhaps had as much learning as ſome critics) I always thought infant and child were convertible terms: at leaſt the learned Spencer thought ſo, who calls ARTHEGAL, the bold child,

B. 5. c. 8. ſt. 32. And old Chaucer in the Coke's tale of Gamelyn. 225. thought ſo likewiſe.

Then ſaid *the chyld*, young Gamelyn.

Taſſo ſpeaking of Rinaldo ſays, Il nobil garzon; *which Fairfax tranſlates, B.* xvi. *ſt.* 34. The noble infant: *and Spencer ſpeaking of Prince Arthur, B. 2. c. 8. ſt.* 56.] To whom the infant thus. *It follows therefore as I ſaid above, that* infant *and* child, *are convertible terms.*

IN King Lear, Act IV.

" *'Tis wonder, that thy life and wits, at once,*
" *Had not concluded* ALL. *He wakes; ſpeak*
" *to him.*
" *Had not concluded* ALL—] *All what? we ſhould*
" *read and point it thus,*
" *Had not concluded*—AH!

" *An exclamation on perceiving her father wake.*" *Mr. W.*

This exclamation may be more pertinently applied to this impertinent criticiſm. ALL *is* altogether, wholly; ALL, ὅλως: *and ſo frequently uſed by our old poets. Spencer, B.* I. *C. 5. ſt.* 15.

" *Not* all *ſo ſatisfide, with greedy eye*
" *He ſought all round about.*"

i. e.

i. e. not altogether, *not quite ſo well ſatisfied he ſought all round about,* ἂν ὅμιλον φοίτα, *as Menelaus in Homer* [*Il. γ'.* 449.] *being in like circumſtances with the Fairy Knight. Again, c.* 8. *ſt.* 46.

" *Ne ſpared they to ſtrip her naked* ALL."

i. e. quite naked. In alluſion to Revelation. xvii, 16. " *Theſe ſhall hate the whore* [DUESSA,] *and* " *ſhall make her deſolate* [*ſee ſt.* 50.] *and* NAKED." All *is uſed by our old poets in the ſame kind of pleonaſm, (if there are any pleonaſms at all, which I doubt of,) as* ΠΑΝΤΑ *is uſed by Homer, and* OMNIA *by Lucretius.*

Χρυσοῦ δὲ ςήσας ἔφερεν δέκα ΠΑΝΤΑ τάλαντα.
Il. ώ. 232.

i. e. ten talents in all, altogether.

" —— OMNIA ademit
" Una dies infeſta tibi tot praemia vitae."
III, 911.

IN Macbeth, Act III.

" *If 'tis ſo,*
" *For Banquo's iſſue have I* fil'd *my mind.*
" *We ſhould read,* 'FIL'D *my mind. i. e. defiled.*"
Mr. W.

I am afraid I led Mr. W. into this miſtake: who has taken more notice *of my obſervations than he is pleaſed*

pleaſed to acknowledge. See B. III. *Rule* XIV. *where 'tis obſerved that Shakeſpeare ſhortens words by ſtriking off the firſt ſyllable, which is no unuſual thing in our language: among the inſtances there given I mentioned* file *for* defile; *which in this ſecond edition I have blotted out. It ſeems that Mr. W. thought* to file *meant only to poliſh. But the ſame word may have two different ſignifications, and be derived (tho' ſpelt the ſame) from two different originals.* ex. gr. *to* FILE, *to poliſh: Anglo-S.* feolan, limâ prolire. *to* FILE, *to defile: Anglo-S.* afylan, fylan, contaminare. *how near to the Greek,* Φαῦλος, Φαυλότης? *and hence* FOUL, FILTH, *&c. Thus the word is uſed by Fairfax, B.* V. *ſt.* 18.

" *It* FIL'D *his heart with malice, ſtrife and*
" *hate.*"

And by Phaer in his verſion of Virgil, Æn. III, 41. Jam parce ſepulto.

" Abſtayne my graue TO FILE."

Douglas in his Scotiſh tranſlation, Æn. III, 227.

" *And with thare laithlie twich all thing* FYLE
" *thay.*"

And this word I would reſtore to Chaucer in the Romaunt of the Roſe, ỳ. 4750. [*Urry's edit. p.* 248.]

" *And newe fruict* filled [*r.* filed] *with winter*
" *tene.*"

Being

VI.

Being in ſome doubt where to turn myſelf next, Milton ſeems to call upon me to take his cauſe in hand again: whom I find miſunderſtood in a note on a paſſage in All's Well that ends Well, Act I.

" *In his bright radiance and* collateral *light*
" *Muſt I be comforted, not in his ſphere.*
" Collateral *for* reflected. *i. e. In the radiance* " *of his reflected light; not in his ſphere, or direct* " *light.* MILTON *uſes the word, in the ſame ſenſe,* " *ſpeaking of the ſon.*

" *Of high collateral glory. B.* 10. *v.* 86."
Mr. W.

Now 'tis plain that collateral *in Milton conſtantly is uſed in the ſame ſenſe as the etymology claims;* [Collaterales, ſunt proprie quaſi lateribus conſidentes,] *i. e. thoſe that ſit together, as it were ſide by ſide, ſocially. Thus in Paradiſe loſt,* VIII. 426.

" *But man by number is to manifeſt*
" *His ſingle imperfection, and beget*
" *Like of his like, his image multiply'd:*
" *In unity defective; which requires*
" Collateral love, *and deareſt amity.*"

Collateral love, i. e. ſocial, or, as it were, ſide by ſide; for ſo he ſays in B. IV, 485.

" *To*

" *To give thee being I lent*
" *Out of my ſide to thee neareſt my heart*
" *Subſtantial life, to have thee* BY MY SIDE
" *Henceforth an individual ſolace dear.*"

Again, B. X, 85.

" *Thus ſaying from his radiant ſeat he roſe*
" *Of his* Collateral glory."

i. e. placed ſide by ſide, on the right hand of glory: [*not* reflected *as our Critic thinks; for it might juſt as well ſignify any thing elſe, that he is pleaſed to make it.*]
And the meaning of this place is exactly the ſame as in B. VI, 679.

" *Whence to his ſon,*
" Th' aſſeſſor of his throne, *He thus began.*"

This expreſſion, " th' aſſeſſor of his throne," *is literally from Irenæus. L.* I. *c.* 14. Ω πάρεδρε θεῦ, ô dei aſſeſſor. *So Nonnus in his paraphraſe of St. John's Goſpel,*

——ἀτίρμονι σύνθρονος ἕδρῃ,
Aeternâ una ſedens in ſede.

I omit other paſſages where Πάρεδροι θεοῖ, *occur. Let us now read the words of our poet:*

" *It*

" *It were all one,*
" *That I ſhould love a bright partic'lar ſtar,*
" *And think to wed it: he is ſo above me.*
" *In his bright radiance and collateral light*
" *Muſt I be comforted not in his ſphere.*"

i. e. I, not in his ſphere, one of a lower degree, muſt be comforted, in his bright radiance and collateral light: Shakeſpeare does not ſay collateral love, *as Milton, but* collateral light, *perſuing his idea of* the bright particular ſtar: *and not without ſome alluſion, perhaps, to that ſaying,* Uxor fulget radiis Mariti: *which for the ſake of the female reader I tranſlate in Shakeſpeare's words,* The wife only ſhines in her huſband's bright radiance and collateral light.

VII.

The above mentioned learned gloſſaries **overcome**, *for* deceive; **collateral**, *for* reflected, *&c. put me in mind of the generality of Mr. W.'s compendious comments: which whether intended,* " [1] To " give the *unlearned reader* a juſt idea, and con- " ſequently a better opinion of the art of criti- " ciſm, now ſunk very low in popular eſteem, " by the attempts of ſome who would needs " exerciſe it without either natural or acquired

1 Mr. W.'s preface. p. xiv.

" talents:"

" talents:" *or whether*, To deter the *unlearned* " *writer* from wantonly trifling with an art he " is a ſtranger to, at the expence of his own " reputation, and the integrity of the text of " eſtabliſhed authors."—*Whatever his intentions may be, or whatever ideas he may give* the unlearned reader, or writer; *yet there is not one* learned reader or writer, *I dare ſay, in the whole republic of letters, but looks on our editor as* wantonly trifling with an art he is a ſtranger to.—*Some few, among the many, of theſe ridiculous gloſſes or compendious comments I ſhall here tranſcribe: ſuch are,* [*vol.* 8. *p.* 303.] *where Iago calls Roderigo* " a " ſnipe," *i. e. a diminutive woodcock.*" *which is, as if I ſhould define a duck to be a diminutive gooſe.* [*vol.* 7. *p.* 84.] " *A raven and a crow is the ſame* " *bird of prey.*" *and this is reaſon ſufficient for changing Shakeſpeare's*

" — *Ravens, crows, and kites,*"

Into " *ravenous crows and kites.*" [*vol.* 4. *p.* 303.] " Carraways, *i. e. a comfit, or confection, ſo* " *called in our author's days.*" *As if children in our commentator's days did not know what carraway comfits are.* [*vol.* 6. *p.* 36.]

" *O moſt ſmall fault!*
" *How ugly didſt thou in Cordelia ſhew?*

" *Which, like an engine, wrencht my frame of*
" *nature*
" *From the fixt place.*"

" *Which like, &c.*] *alluding to the famous boaſt of*
" *Archimedes. Mr. W.*

Nothing, reader, but an ordinary alluſion to a lever; an engine to move any fixed or weighty thing.

Vol. 6. p. 180. " *Theſe hard Fractions.*] *an* " *equivocal alluſion to fractions in decimal arith-* " *metick.*" *Mr. W. See the paſſage, and you'll plainly perceive, without a commentator, that* Fractions *mean broken ſpeeches:*

" Flav. *They anſwer in a joint and corporate voice,*
" *That now they are at fall, want treaſure, cannot*
" *Do what they would; are ſorry—you are ho-*
" *nourable—*
" *But yet they could have wiſht—they know not—*
" *Something hath been amiſs—a noble nature*
" *May catch a wrench—would all were well—'tis*
" *pity—*
" *And ſo intending other ſerious matters,*
" *After diſtateful looks, and theſe hard* FRACTIONS,
" *With certain half-caps, and cold-moving nods,*
" *They froze me into ſilence.*" *Timon, Act* II.

IN the Merry Wives of Windſor, Act III. *Mrs. Ford calls Falſtaff's boy,* " Eyas-muſket.

" *Eyas* (*ſays Mr. W.*) *is a young* unfledged " *Hawk.*" *If ſo, then the learned Spencer is guilty of a blunder.* [*B.* I. *C.* 11. *ſt.* 34.]

" *Like* Eyas *Hawk up mounts into the ſkies.*"

Which an unfledged hawk, *by our commentator's leave, could not do. For my own part, I thought an* Eyas hawk, *was a full fledged hawk juſt taken from the neſt or eyry. The etymology is plain,* nidus, *in the barbarous Latinity,* nidaſius. Ital. Nidiace. Gall. Niais. **an eyas,** or, **a niaiſe.** *Concerning the meaning of* **muſket,** *the reader may conſult Junius, lately printed by a real Scholar. Theſe few inſtances here offered to the reader, among numberleſs that may be eaſily added, will I believe ſatisfy him, that our editor is ſcarce to be numbered among* [1] the great men, who never thought themſelves better employed than in cultivating their own country idiom.

VIII.

Never were printed, I believe, in any one book emendations, (as they are called) and remarks ſo worthy each of the other; " *the weight of an hair* " *(as Falſtaff ſays) will turn the ſcales between* " *their Averdupois.*"——*In the Merry Wives of Windſor, Act* II. *Mrs. Page, in the height of her*

1 Mr. W.'s preface, p. xxiv.

reſentment againſt Falſtaff's impudent addreſſes, adds,

" *I'll exhibit a bill in parliament for the putting* " *down of* MEN."

True woman in her anger; who, for the ſake of one, would puniſh the whole ſex: for to argue from particulars to univerſals is no unuſual thing with them at all. Thus highly in character ſays Diana in All's Well that ends Well, Act IV.

" *Since Frenchmen are ſo braid,*
" *Marry that will, I'll live and die a maid.*"

Could now any one imagine, that theſe paſſages ſhould not paſs unmoleſted? Yet Mr. Theobald makes Mrs. Page ſhew her reſentment only againſt FAT MEN: *and Mr. W.—againſt what? Why, againſt* MUM. *I'll aſſure the reader, 'tis* MUM: *I took it at firſt for an error of the preſs; but there is a long note to vindicate the alteration; and ſuch a note, as is worthy of ſuch an alteration.——In the other paſſage, Diana they make to ſay,*

" *Since Frenchmen are ſo braid,*
" *Marry* 'EM *that will,* I'D *live and die a maid.*"

Could not the poets have taught our Critics better? Was it not for ONE *man's guilt, that Pallas, (the goddeſs of Wiſdom too) deſtroyed a whole fleet?*

" UNIUS ob noxam et furias Ajacis Oïlei?

Did not Juno deteſt the whole Trojan race, becauſe ONE *Trojan ſlighted her beauty, in compariſon of Venus? Add moreover, don't people in the height of reſentment often wiſh things, which their cooler reaſon would condemn? And are not ſuch ſpeeches agreeable to what the Critics call the* τὸ πρέπον, *the* decorum, *the ſuitableneſs of the character? An unreaſonable thing itſelf, if ſpoken by an unreaſonable perſon, hence becomes* poetically *reaſonable.— But as the women above have, for the ſake of one, expreſſed their anger againſt all men; ſo the poets have put a more extraordinary kind of reſentment in the mouths of ſome men. And firſt Euripides in Hippolytus,* ℣. 616.

Ὦ ζεῦ, τί δὴ κίβδηλον ἀνθρώποις κακὸν,
Γυναῖκας, εἰς φῶς Ἡλίῳ καλῴκισας;
Εἰ γὰρ βρότειον ἤθελες σπεῖραι γένος,
Οὐκ ἐκ γυναικῶν χρὴν παρασχέσθαι τόδε.

O Jupiter, quidnam fucatum malum hominibus,
Mulieres, ſub ſolis luce collocaſti?
Si enim volebas ſeminare genus humanum,
Non oportebat hoc fieri ex mulieribus.

Again in Medea, ℣. 573.

——χρῆν γὰρ ἄλλοθέν ποθεν βροτοὺς
Παῖδας τεκνοῦσθαι, θῆλυ δ' ἐκ εἶναι γένος.
Οὕτω δ' ἂν οὐκ ἦν ἐσθλὸν ἀνθρώποις κακόν.

——oportebat autem homines aliunde
Gignere liberos, neque eſſe genus muliebre:
Sic enim homines nullum malum haberent.

As extraordinary as it may appear, yet two of the greateſt poets, that ever England ſaw, have imitated this ſentiment. For thus Poſthumus in Cymbeline, Act II. *reſenting the behaviour of Imogen exclaims,*

" *Is there no way for men to be, but women*
" *Muſt be half-workers?*"

And thus Adam, in Paradiſe Loſt, X, 888.

" — *O why did God,*
" *Creator wiſe, that peopled higheſt heav'n*
" *With ſpirits maſculine, create at laſt*
" *This novelty on earth, this fair defect*
" *Of nature? and not fill the world at once*
" *With men, as angels, without feminine?*
" *Or find ſome other way to generate*
" *Mankind? this miſchief had not then befal'n:*
" *And more, that ſhall befal, innumerable*
" *Diſturbances on earth through female ſnares,*
" *And ſtrait conjunction with this ſex.*

AGAIN, tho' 'tis hard to parallel this tranſformation of MEN *into* MUM, *with any criticiſms in the world, yet many inſtances of the like occur in our late editor's notes.—In the Comedy of Errors,*

Act

Act IV. *Dromio is ludicrouſly picturing the Bailiff, who arreſted his maſter.*—" *The man, Sir, that* " *when gentlemen are tired gives them a fob, and* " reſts *them*; *he that takes pity on decayed men,* " *and gives 'em* ſuits of durance; *he that ſets up* " *his* reſt *to do more exploits with his mace, than* " *a morris-pike?*"

This quibbling wit, I ſhould think, an ordinary reader would ſcarce miſapply—" *gives 'em ſuits of* " *durance,*" *or, as the phraſe is, gives them a ſtone-doublet, i. e. puts them into priſon: an expreſſion as old as Homer,* Λαΐον ἵσσο χιτῶνα. *Il.* γ'. 57. lapideam indutus fuiſſes tunicam: *tho' there it means ſtoned to death.*—" *Sets up his reſt, &c.*" *The Serjeant or Bailiff carried with him a mace, as an enſign of his authority; this mace he ludicrouſly compares to a Moriſco pike, when ſet in its* Reſt, *to run at tilt. The* Morris, *or Mooriſh pike is particularly mentioned, becauſe the Moors were famous for theſe kind of chivalrous feats.* " *ſets up* " his reſt:" *is too known a phraſe to want a comment.* Ital. metter la lancia in reſta, *to couch the lance.* RESTA, A REST, haſtæ retinaculum: à reſtando. *Fairfax*, XX. *ſt.* 29.

" *In* RESTS *their lances ſticke.*"

Taſſo: e ſon le lancie in reſta.

Spencer, B. 2. c. 1. ſt. 26.

" *And in the* REST *his ready ſpear did ſtick.*"

With the above paſſage of Shakeſpeare the reader may compare the following from Johnſon. Every Man in his Humour, Act IV. *Sc.* XI.

" *Well, of all my diſguiſes yet, now am I moſt* " *like myſelfe: being in this Serjeant's gowne. A* " *man of my preſent profeſſion, never counterfeits,* " *till he lays hold upon a debtor, and ſays, he* reſts " him, *for then he brings him into all manner of* " unreſt. *A kind of little kings we are, bearing* " *the diminutive of a* mace, *made like a young* " *artichock, that always carries pepper and ſalt in* " *itſelf.*"

Now, reader, I deſire thou wouldſt get thro' the following——I will give it no name, but leave it to thy own reflection.

" Sets up his reſt: *Is a phraſe taken from mi-* " *litary exerciſe. When gunpowder was firſt in-* " *vented, its force was very weak compared to* " *that in preſent uſe. This neceſſarily required* " *fire-arms to be of an extraordinary length. As* " *the artiſts improved the ſtrength of their powder,* " *the ſoldiers proportionably ſhortened their arms* " *and artillery; ſo that the cannon which* Froiſſart " *tells us was once fifty feet long, was contracted to* " *leſs than ten. This proportion likewiſe held in*

" *their*

" *their muſkets; ſo that, 'till the middle of the*
" *laſt Century, the muſketeers always ſupported their*
" *pieces when they gave fire, with a* Reſt *ſtuck*
" *before them into the ground, which they call'd*
" ſetting up their Reſt, *and is here alluded to.*
" *There is another quibbling alluſion too to the Ser-*
" *jeant's office of arreſting. But what moſt wants*
" *animadverſion is the* morris-pike, *which is*
" *without meaning, impertinent to the ſenſe, and*
" *falſe in the alluſion; no pike being uſed among the*
" *dancers ſo called, or at leaſt not fam'd for much*
" *execution. In a word, Shakeſpeare wrote*

" *A* MAURICE *pike.*

" *i. e. a pikeman of Prince Maurice's army. He*
" *was the greateſt general of that age, and the*
" *conductor of the Low-Country wars againſt*
" *Spain, under whom all the Engliſh Gentry and*
" *Nobility were bred to the ſervice. Being fre-*
" *quently overborn with numbers, he became famous*
" *for his fine retreats, in which a ſtand of pikes is*
" *of great ſervice. Hence the pikes of his army be-*
" *came famous for their military exploits.*" *Mr. W.*

What a deal of ſkimble-ſkamble ſtuff *is here to alter the poet's words? — This* Morris-pike *changed into a* Maurice-pike, *i. e. a pikeman of Prince Maurice's army, puts me in mind of an explanation in A Midſummer Night's Dream, Act* II.

" *The nine-men's morris is fill'd up with mud.*

" The nine-men's morris.] *A kind of rural* " *cheſs.*" *Mr. W. Nothing like it. I have writ the following in my Shakeſpeare,*

The nine-men's morris.] *i. e. The place where the Moriſco, or Morrice dance was won't to be performed by* nine-men *is filled up with mud, ſo that they muſt leave their ſport :* nine-men's morris; *in the ſame manner as* a Three-men Beetle, *i. e. what requires three men to uſe it ;* a Three-men ſong, *a ſong to be ſung by three men.*

But where ever I turn my eye, I ſee ſuch alterations and gloſſes as never were matched before. The note following—" This rural cheſs"—*is as void of true logick, as learning. The whole runs thus in Shakeſpeare,*

" *The nine-mens morris is fill'd up with mud,*
" *And the queint mazes in the wanton green,*
" *For lack of tread are undiſtinguiſhable.*
" *The human mortals want Their winter here,*
" *No night is now with hymn or carol bleſt.*"

THEIR winter *emphatically ; and the reaſon is given in the following verſe ;* " *They want here* THEIR " *winter, becauſe no night, &c.*" [*N. B.* here *is turned into* heried.] *So the Latins ſometimes uſe the pronoun* ſuus. *Ovid. Met.* IV, 373.

Vota ſuos *habuere deos.*

THEIR

THEIR Gods, *emphatically*; *i. e. favorable, propitious, &c. So again in King Henry* V. *Act* V.

" *And all our vinyards, fallows, meads and*
" *hedges,*
" *Defective in* THEIR *natures grow to wildneſs.*"

SUA deficiuntur naturâ, *They were not defective in their* creſcive *nature, for they grew to wildneſs; but they were defective in* THEIR *proper and favorable natures, which was to bring forth food for man.* [*This place too is altered, and* natures *is changed into* nurtures.]

I am led inſenſibly, from my deſign of raiſing a little innocent mirth in my reader, by the many errors I meet in my way.—Let us then return.

In the Winter's Tale, Act I.

" *Nine changes of the watry ſtar hath been*
" *The Shepherd's note, ſince we have left our*
" *throne*
" *Without a burthen.*"

So 'tis printed in Mr. Theobald's edition; and right. Meaning very plainly, The Shepherd's note hath been, *&c. i. e. The Shepherd hath noted, obſerved nine changes of the moon, &c.— But turning to Mr. W.'s edition.* [*pag.* 279.] *I ſcarcely believed my own eyes when I red,*

" *Nine changes of the watry ſtar hath been*

" *(The ſhepherd's note,) ſince we have left our*
" *Throne*
" *Without a burthen.*"

" The Shepherd's note.] *i. e. I uſe the Shepherd's* " *note.*" *Mr. W. Moſt wonderful Grammarian, and profound Aſtronomer! How poetical is Shakeſpeare!* The Shepherd has noted nine changes of the watry ſtar. *How ſilly and ungrammatical this commentator! Nine* CHANGES HATH BEEN, *&c.* (I uſe the Shepherd's reckoning.) *You do; and who does not? And muſt I ſend our Critic again to his Bible?*—" *And let them* [*viz. the Sun and* MOON] *be for ſigns, and for ſeaſons, and for days, and years.*" *Gen.* I, 14.

THE above " rural cheſs" *may be matched with another note on a paſſage in Meaſure for Meaſure, Act* IV. " Duke. *There is written in your brow,* " *Provoſt, honeſty and conſtancy; If I read it not* " *truly, my ancient ſkill beguiles me; but in the boldneſs of my cunning, I will lay myſelf in hazard.*

" *Lay myſelf in hazard.*] *Metaphor from cheſs* " *play.*" *Mr. W.*

Shakeſpeare himſelf would have better inſtructed our commentator, had he attended to him:

" K. Henry. *When we have matched our* " *rackets to theſe balls,*

" *We will in France, by God's grace, play a ſet,*
" *Shall ſtrike his father's crown into the* HA-
" ZARD."

Thus too Drayton in his deſcription of the Battaile of Agincourt.

" *I'le ſend him balls and rackets if I live,*
" *That they ſuch racket ſhall in Paris ſee,*
" *When over lyne with bandies I ſhall drive;*
" *As that, before the ſet be fully done,*
" *France may perhaps into the* HAZARD *runne.*"

THE two following notes are really below our editor's writing, (I compliment him when I ſay ſo.) One of them is in the Tempeſt, Act II. *where Triculo finding the monſter Caliban ſays,* " *were I in* " *England now, as once I was, and had but this* " *fiſh painted, not an holiday-fool there but would* " *give a piece of ſilver. There would this monſter* " *make a man; any ſtrange beaſt there makes a* " *man; when they will not give a doit to relieve* " *a lame beggar, they will lay out ten to ſee a dead* " *Indian.*"

" *Any ſtrange beaſt there makes a man;*] *I* " *cannot but think this ſatire very juſt upon our coun-* " *trymen: who have been always very ready to make* " *Deniſons of the whole tribe of the Pitheci, and* " *compliment them with the* donum civitatis, *as*

" *appears*

" *appears by the names in uſe. Thus* Monkey, " *which, the Etymologiſts tell us, comes from* " monkin, monikin, *homunculus.* Baboon, " *from* Babe, *the termination denoting addition and* " *increment, a large Babe.* Mantygre *ſpeaks its* " *original. And when they have brought their ſir-* " *names with them from their native country, as* " Ape, *the common people have as it were chri-* " *ſtened them by the addition of* Jack-an-Ape." *Mr. W.*

Mantygre ſpeaks its original! *This poor critic ſpeaks his original in every note he writes, eſpecially if left to himſelf.* Mantiger *is the Engliſh pronunciation of* Mantichora, Μαντιχώρας. *But not to be grave—The other is on a paſſage in King Lear, Act* I.

" Regan. *That I profeſs*
" *Myſelf an enemy to all other joys,*
" *Which the moſt precious ſquare of ſenſe poſſeſſes.*

" *Which the moſt precious ſquare of ſenſe poſſeſſes.*] " *By the ſquare of ſenſe, we are, here, to under-* " *ſtand the four nobler ſenſes, viz.* the ſight, hear- " ing, taſte *and* ſmell. *For a young Lady could* " *not, with decency, inſinuate that ſhe knew of any* " *pleaſures which the* fifth *afforded. This is ima-* " *gined and expreſſed with great* PROPRIETY *and* " DELICACY. *But the Oxford editor, for* ſquare " *reads* ſpirit." *Mr. W.* *I cannot*

I cannot help here pauſing a little, and reflecting on the ſtrange notes, which I have been tranſcribing.—Yet this Critic, after the utmoſt acrimony of ſtile againſt Mr. Theobald and Sir Thomas Hanmer, thus concludes, " [1] *They ſeparately poſſeſſed thoſe* " *two qualities which, more than any other, have* " *contributed to bring the Art of Criticiſm into diſ-* " *repute,* DULNESS OF APPREHENSION, *and* EX- " TRAVAGANCE OF CONJECTURE."

I have ſpoken very fully of what has contributed to bring the art of criticiſm into diſrepute; *but the want of Scholarſhip is the original of all. And I could wiſh our Critic, among ſome few other obſervations, had not thought the following* abſolutely below his ſerious notice:

" *'Twere well if a careful and critical reader* " *would firſt form to himſelf ſome plan, when he* " *enters upon an author deſerving a ſtricter in-* " *quiry: if he would conſider that originals have* " *a manner always peculiar to themſelves; and not* " *only a manner, but a language: if he would com-* " *pare one paſſage with another; for ſuch authors* " *are the beſt interpreters of their own meaning:* " *and would reflect, not only what allowances may* " *be given for obſolete modes of ſpeech, but what a* " *venerable caſt this alone often gives a writer.* I

1 Mr. W.'s preface, p. xiii.

" omit

" omit the previous knowledge in ancient cu-
" ſtoms and manners, in grammar and conſtru-
" ction; the knowledge of theſe is preſuppoſed;
" to be caught tripping here is an ominous
" ſtumble at the very threſhold and entrance
" upon criticiſm; 'tis ignorance, which no
" gueſs-work, no divining faculty, however
" ingenious, can atone and commute for."

Had Mr. W. ſeriouſly noticed *this, he would, as* ſeriouſly, *have laid aſide all deſigns of commencing an editor of Shakeſpeare: nor would he have gone out of his way to ſhew his readers, how little he knows of the Engliſh, how leſs of the Latin, how nothing of the Greek languages. He has* [a] launched forth on the immenſe ocean of criticiſm with no compaſs or card to direct his little ſkiff; *and tho' perhaps he may blind the eyes of the leſs-obſerving reader by ſtealing this man's obſervations, and by adding a little to another's; by over-refining on this paſſage, and ſeeking after diſtant and far-fetched alluſions to other paſſages: yet all this fig-leave covering will but the more ſerve to diſcover the nakedneſs of the commentator to the diſcerning eye of the real Critic.*

[a] Critical obſervations, &c. B. II. S. I.

IX. *Whatever*

IX.

Whatever appearances of learning theſe remarks, which I have now under examination, may put on; yet being deſtitute of the thing itſelf, they will, from ſuch appearances, be more deſpiſed by the real ſcholar. I have heard it ſaid by Critics, That ſuch a remark is more ingenious than true. But, for my own part, I know nothing ingenious, but what is true. Nor can I look on the following in any other light, than as an idle dream——

" From off this briar pluck a white roſe with me.] *This is given as the original of the two* " *badges of the houſe of* York *and* Lancaſter, " *whether truly or not, is no great matter. But* " *the proverbial expreſſion of* SAYING A THING " UNDER THE ROSE, I am perſuaded, *came from* " *thence. When the nation had ranged itſelf into* " *two great factions, under the* white *and* red " *roſe, and were perpetually plotting, and counter-* " *plotting againſt one another, then when a matter* " *of faction was communicated by either party to* " *his friend in the ſame quarrel, it was natural* " *for him to add, that he* ſaid it under the roſe; " *meaning that, as it concern'd the faction, it was* " *religiouſly to be kept ſecret.*" *Mr. W.* [vol. 4. pag. 465.]

This

This is ingenious! What pity, that it is not learned too?——*The Roſe, (as the fables ſay) was the ſymbol of ſilence, and conſecrated by Cupid to Harpocrates, to conceal the lewd pranks of his mother. So common a book as Lloyd's dictionary might have inſtructed him in this.* " *Huic Harpocrati Cupido* " *Veneris fil. parentis ſuæ roſam dedit in munus,* " *ut ſcilicet ſi quid licentius dictum, vel actum ſit in* " *convivio, ſciant tacenda eſſe omnia. Atque idcirco* " *veteres ad finem convivii* ſub roſa, *Anglicè* " **under the roſe**, *tranſacta eſſe omnia ante digreſ-* " *ſum conteſtabantur; cujus formæ vis eadem eſſet,* " *atque iſta,* Μισῶ μνάμονα συμπόται. *Probant* " *hanc rem verſus qui reperiuntur in marmore:*

" Eſt roſa flos Veneris, cujus quo furta laterent
" Harpocrati matris dona dicavit Amor.
" Inde roſam menſis hoſpes ſuſpendit amicis,
" Convivæ ut ſub eâ dicta tacenda ſciant."

BUT there is ſcarcely a page, that does not furniſh us with inſtances of this over-refining humour. 'Tis this, together with a love of paradoxes, that generally miſleads him from that plain road, to which plain ſenſe would direct every reader.——*Who, even of a common underſtanding, can be miſtaken in interpreting the following paſſage in Macbeth, Act* I. *where the Captain is giving an account of the Battle?* " *As*

" *As whence the Sun gives his reflexion,*
" *Shipwrecking ſtorms and direful thunders*
" *break,*
" *So from that ſpring, whence comfort ſeem'd*
" *to come,*
" *Diſcomfort ſwelled.*"

i. e. As the ſky, or the heavens, from which we receive one of the greateſt benefits of nature, the light of the Sun, produces likewiſe in its turn ſtorms and thunder, oftentimes to the deſtruction of many; ſo from that ſpring, &c.

But let our refining Critic and Philoſopher take this in hand, and you have——what, for my part, I really know not, let the reader try,

" As whence the ſun 'GINS his reflexion.]
" *Here are two readings in the copies,* gives *and*
" 'gins, i. e. *begins. But the latter I think is*
" *the right, as founded on obſervation, that ſtorms*
" *generally come from the eaſt.* As from the
" place (*ſays he*) whence the ſun begins his
" courſe, (*viz. the* eaſt) ſhripwrecking ſtorms
" proceed ſo, &c. *For the natural and conſtant*
" *motion of the ocean is from eaſt to weſt; and*
" *the wind has the ſame general direction.* Præ-
" cipua & generalis [*ventorum*] cauſa eſt ipſe
" *Sol* qui aërem rarefacit & attenuat. Aër
" enim rarefactus multo majorem locum poſtu-

" lat. Inde fit ut Aër à ſole impulſus alium
" vicinum aërem magno impetu protrudat;
" cumque *Sol* ab *Oriente* in occidentem circum-
" rotetur, præcipuus *ab eo aëris impulſus fiet*
" *verſus occidentem.* Varenii Geogr. l. 1. c. 14.
" prop. 10. *See alſo Doctor* Halley's Account
" of the Trade-Winds of the Monſoons. *This*
" *being ſo, it is no wonder that ſtorms ſhould come*
" *moſt frequently from that quarter; or that they*
" *ſhould be moſt violent, becauſe there is a concur-*
" *rence of the natural motions of wind and wave.*
" *This proves the true reading is* 'gins; *the other*
" *reading not fixing it to that quarter. For the*
" *Sun may* give *its reflexion in* any *part of its*
" *courſe above the horizon; but it can* begin *it*
" *only in* one. *The* Oxford Editor, *however,*
" *ſticks to the other reading,* gives: *and ſays,*
" *that, by the* Sun's giving his reflexion, is
" meant the rainbow, the ſtrongeſt and moſt
" remarkable reflexion of any the Sun gives.
" *He appears by this to have as good a hand at re-*
" *forming our phyſics as our poetry. This is a*
" *diſcovery; that ſhipwrecking ſtorms proceed from*
" *the rainbow. But he was miſled by his want of*
" *ſkill in* Shakeſpeare's *phraſeology, who, by the*
" Sun's reflexion, *means only the Sun's light.*
" *But while he is intent on making his author*
" *ſpeak correctly, he ſlips himſelf. The rainbow*

" *is no more a reflexion of the Sun than a tune is a* " *fiddle. And, though it be the moſt* remarkable " *effect of reflected light, yet it is not the* ſtrong- " eſt." *Mr. W.*

" DISCOMFORT well'd.] Shakeſpeare *without* " *queſtion wrote* DISCOMFIT, *i. e.* rout, over- " throw, *from the* Latin, DISCONFICTUS. *i. e.* " diſruptus, diſſolutus. *And that was the caſe,* " *at the firſt onſet, 'till* Macbeth *turned the for-* " *tune of the day.*" *Mr. W.*

Can the reader find out this learned ſyſtem of phyſics? and, when he has found it out, apply it to the preſent purpoſe?—Can he tell what is meant by DISCONFICTUS?—*or will he not rather think, after all, that our Editor has* " [1] caſhiered com- " mon ſenſe, to make room for a jargon of " his own?"

X.

Mr. W. often puts us in mind of his great knowledge in Shakeſpeare. Thus, for inſtance, in a note on a paſſage in Macbeth, Act II.

" *Thou ſeeſt, the heav'ns as troubled with man's*
" *act,*
" *Threaten this bloody ſtage.*

[1] Wr. W.'s preface, p. xvi.

" Threaten this bloody *ſtage*:—] *One might be* " *tempted to think the poet wrote* STRAGE, *ſlaugh-* " *ter.* BUT I, WHO KNOW HIM BETTER, *am* " *perſuaded he uſed ſtage for* act. *And becauſe* " *ſtage may be figurately uſed for* act, *a dramatic* " *repreſentation; therefore he uſes it for* act, *a* " *deed done. Threatens a tragedy.*" *Mr. W.*

One might be tempted to think the poet wrote STRAGE! *I know no one, that might be tempted to think ſo, but his late editor, who has ſo often removed Shakeſpeare's ſenſe to the bottom of the page, to make room for his own barbariſm.*

—But I, who know him better, am perſuaded he uſed STAGE for ACT! *But Shakeſpeare's reader, I dare ſay, is perſuaded,* this ſtage *means, metaphorically, this ſtage of the world:* Threaten this bloody ſtage, *threaten this world, where theſe bloody ſcenes are tranſacting.*

Was it from this better knowledge *of our poet, that Mr. W. has laid* forgetfulneſs *and* ignorance *to his charge? But whether the commentator, or the poet nods I will ſubmit to the reader.——Hamlet, ſeeing his uncle, is in ſome doubt with himſelf whether or no he* then *ſhall kill him; and adds,*

" *He took my father groſly, full of bread,*
" *With all his crimes broad blown, and fluſh as*
" *May;*

" *And*

" *And how his audit ſtands, who knows, ſave*
" *heaven?*
" *But in our circumſtance and courſe of thought,*
" *'Tis heavy with him.* *Hamlet*, *Act* III.

" *From theſe lines, and ſome others, it ap-*
" *pears that Shakeſpeare had drawn the firſt*
" *ſketch of this play without his Ghoſt; and*
" *when he had added that machinery, he* forgot
" *to ſtrike out theſe lines: For the Ghoſt had*
" *told him, very circumſtantially, how his audit*
" *ſtood: and he was now ſatisfied with the reality*
" *of the viſion.*" *Mr. W.*

But the critic knows not what the poet meant by this expreſſion, How his audit ſtands. *For this the Ghoſt could not know, fully, 'till the time for* auditing *his accounts,* THE DAY OF JUDGMENT. *All that the Ghoſt told Hamlet we have above in Act* I.

" *I am thy father's ſpirit*
" *Doom'd for a certain term to walk the night,*
" *And for the day confin'd to faſt in fires;*
" *'Till the foul crimes done in my days of nature,*
" *Are burnt and purg'd away.*

Confin'd to faſt in fires—*metaphorically; i. e. to be cleanſed and purged by abſtinence and diſcipline. So Plato ſpeaking of the purgatorial ſtate in his*

Phædo, Ἐκεῖ οἰκοῦσί τε καὶ KAΘAIPOMENOI, τῶν τε ἀδικημάτων διδόντες δίκας ἀπολύονται, εἴ τις τι ἠδίκησε. *The ſame kind of abſtinence and diſcipline Virgil mentions,*

Ergo exercentur poenis, veterumque malorum
Supplicia expendunt, aliae panduntur inanis
Suſpenſae ad ventos: aliis ſub gurgite vaſto
Infectum eluitur ſcelus, aut EXURITUR IGNI.
Quiſque ſuos patimur Manis: exinde per amplum
Mittimur Elyſium, et pauci laeta arva tenemus:
Donec longa dies perfecto temporis orbe
Concretam exemit labem, *&c.*

Now, reader, I will tranſcribe two very different kind of notes: but all reflections I omit.

" Confin'd TO faſt in fires:] *we ſhould read,*

" Too faſt in fires.

" *i. e. very cloſely confin'd. the particle* too *is uſed* " *frequently for the ſuperlative* moſt, *or* very." *Mr. W.*

The following is in Mr. Theobald's edition, [*p.* 251. *vol.* 7.] " *I once ſuſpected this expreſſion*— " to faſt in fires: *becauſe tho' faſting is often a* " *part of penance injoin'd us by the church-diſci-* " *pline here on earth, yet, I conceived, it could* " *be no great puniſhment for a ſpirit, a being which*

" *requires*

" *requires no ſuſtenance, to faſt. But Mr. War-*
" *burton has ſince perfectly convinced me that the*
" *text is not to be diſturb'd, but that the expreſſion*
" *is purely metaphorical. For it is the opinion of*
" *the Religion here repreſented, (i. e. the Roman*
" *Catholic) that* faſting *purifies the ſoul here, as*
" *the fire does in the purgatory here alluded to:*
" *and that the ſoul muſt be purged either by faſting*
" *here, or by burning hereafter. This opinion*
" *Shakeſpeare again hints at, where he makes*
" *Hamlet ſay,*

" *He took my Father groſly, full of bread.*

" *And we are to obſerve, that it is a common ſay-*
" *ing of the Romiſh prieſts to their people,* If
" you won't faſt here, you muſt faſt in fire."
Mr. T.

Let us now ſee the ignorance, *with which the poet is charged.*

" *And duller ſhouldſt thou be, than the fat weed*
" *That roots itſelf in eaſe on Lethe's wharf,*
" *Wouldſt thou not ſtir in this.*

" *Shakeſpeare,* APPARENTLY THROUGH IGNO-
" RANCE, *makes Roman Catholics of theſe pagan*
" *Danes; and here gives a deſcription of purga-*
" *tory: But yet mixes it with the pagan fable of*
" *Lethe's wharf: Whether he did it to inſinuate,*

" *to the zealous Proteſtants of his time, that the* " *pagan and popiſh purgatory ſtood both upon the* " *ſame footing of credibility; or whether it was* " *by the ſame kind of licentious inadvertence that* " *Michael Angelo brought Charon's bark into the* " *picture of the laſt judgment, is not eaſy to decide.*" *Mr. W.*

Shakeſpeare apparently thro' ignorance makes Roman Catholics of theſe pagan Danes! *Why the plan of his play required it.—But his* ignorance *perhaps was the mixing the pagan fable of Lethe! 'Twas* APPARENTLY THRO' *the ſelf-ſame* IGNORANCE, *that Milton, following Plato and Virgil, places this river in Hell:*

" *Far off from theſe, a ſlow and ſilent ſtream,*
" LETHE, *the river of oblivion, rolls*
" *Her wat'ry labyrinth; whereof who drinks,*
" *Forthwith his former ſtate and being forgets,*
" *Forgets both joy and grief, pleaſure and pain.*"

Such poetical embelliſhments, I think, were never, 'till now, called ignorance.

XI.

But Mr. W. has fairly told us in the title page of his edition, that he, in conjunction with Mr. Pope, has corrected *and* emended *the* GENUINE TEXT *of Shakeſpeare. I freely own that I have been all along*

along inquiring what the genuine text *was, what 'twas probable the poet* did *write, &c. Seldom have I ventured to ſay what he* ſhould *write; nor ever did it come into my head to think of* correcting *and* emending *his* GENUINE TEXT. *But the whole myſtery of this new edition is now diſcovered;* *Shakeſpeare's* GENUINE TEXT is collated with all former editions, and then CORRECTED and EMENDED. *As for inſtance,*

Shakeſpeare's genuine text.

" *My dukedome to a beggarly* denier."

Rich. III. *Act.* I.

Mr. W.

" *My dukedom to a beggarly* TANIERE."

Shakeſpeare's genuine text.

" *Lamentings heard i'th' air, ſtrange ſcreams of*
" *death,*
" *And propheſying with accents terrible*
" *Of dire combuſtion, &c.*" *Macbeth, Act* II.

Mr. W.

" AUNTS *propheſying, &c.*"

Shakeſpeare's genuine text.

" *Look how the floor of Heav'n*
" *Is thick inlay'd with patterns of bright gold.*"

Merch. of Ven. Act V.

Mr. W.

" *Is thick inlay'd with* patens *of bright gold.*"

Shakeſpeare's

Shakeſpeare's genuine text.

" *Farewel the neighing ſteed, and the ſhrill*
" *trump,*
" *The ſpirit-ſtirring drum, the' ear-piercing*
" *fife.*" *Othello.*

Mr. W.

" *The ſpirit-ſtirring drum, th'* FEAR-'SPER-
" SING *fife.*"

Shakeſpeare's genuine text.

" *Thou thing of no bowels.*"

Mr. W.

" *Thou thing of no* VOWELS."

Shakeſpeare's genuine text.

" *The fixure of her eye has motion in't,*
" *As we were mock'd with art.*
The Winter's tale, Act V.

This is ſad nonſenſe; we ſhould read,
" *The* FISSURE *of her eye.*" *Mr. W.*

Among the various ſpecies of nonſenſe mentioned by Mr. W. ſuch as ſad nonſenſe, ſtubborn nonſenſe, *&c. I wonder he never heard of* ACUTE NONSENSE, [ὀξύμωρον] *a figure often uſed by Shakeſpeare, as well as by other poets.——But in the midſt of ſuch a ſtable of filth I am now immerged, that Hercules himſelf would deſpair of cleanſing. I*

ſhall

ſhall leave it therefore at preſent: and the reader will think it, I believe, high time for us to go and bury the miſerable remains of this our critic and commentator.

ONE word more to the reader before I conclude this preface.—I have long intended to publiſh my thoughts concerning the ſubject of critics and criticiſm: which art has been ſtrangely miſapplied, if not miſunderſtood, by two of the greateſt critics that ever appeared on the learned ſtage of the world, Ariſtarchus and Dr. Bentley; for both of theſe altered paſſages, for no other reaſon, oftentimes, than becauſe they diſliked them. Sir Thomas Hanmer had juſt ſerved Shakeſpeare, exactly after theſe models, when I drew up my critical obſervations, to put ſome ſtop, if poſſible, to this licentious practice. But before I criticiſed our poet, 'twas worth while inquiring whether, or no, he deſerved to be criticiſed. And this is chiefly the ſubject of the FIRST BOOK, *where I have very fully examined into his art and ſkill in forming and planning his dramatic poems. And, becauſe Ariſtotle drew his obſervations from Nature and the moſt perfect models of antiquity, I have, in a great meaſure, been directed by this great Maſter; whoſe treatiſe of poetry, tho' imperfectly handed down to us, is one of the nobleſt remains of ancient criticiſm. The edition, which*

which I uſe, was formerly printed under the direction of Dr. Hare; who, then riſing in the world, with others of his ſchool and college, yet tamely could ſee his learned pupil ſent into an obſcure part of the world to teach the firſt rudiments of literature to boys, when he might have inſtructed the ſcholars of Europe.

His ſaltem adcumulem donis, et fungar inani
Munere.

Perhaps what I have written in this firſt book, whilſt it does juſtice to Shakeſpeare, may at the ſame time be looked on as no bad comment on Ariſtotle.

Having found our poet worthy of criticiſm in a larger and more extenſive view: 'tis worth our while doubtleſs to know more minutely his very words and genuine expreſſions. This is the ſubject of the SECOND BOOK. *And how is his genuine text to be diſcovered and retrieved? How but by conſulting the various copies of authority? By comparing the author with himſelf? And by that* previous knowledge *on which* [1] *elſewhere I have laid ſuch a ſtreſs? To diſcover therefore the corruptions that have crept into the context, I have conſidered the various ways that books generally be-*

1 See above, xlv, xlvi. below, 137.

come

come corrupted. Hence the reader will ſee many alterations of the printed copies; which are ſubmitted to his judgment. I think a ſcholar could not help, by the bye, to mention ſome few of the like kind of errors in other books; nor does indeed this ſtand in need of any apology. The corrections propoſed on ſeveral paſſages of the New Teſtament are all omitted in this ſecond edition; becauſe, with many additions, I intend ſoon to print them, as moſt proper, by themſelves. The reader may perceive that by little and little I riſe upon him, 'till I demand the giving up, as ſpurious, no leſs than three plays, which are printed among Shakeſpeare's genuine works.

Conſidering therefore the incroaching ſpirit of criticiſm, the reader cannot but ſee the expediency of checking its licentious humour. And how can it be checked better, than by conſidering what rules *the poet laid down to himſelf when he commenced author and writer in form? And this is the ſubject of the* THIRD BOOK: *which, as it treats of words and grammatical conſtruction, is very* dry, *(as 'tis called;) and will ſcarcely be red, but by thoſe, who are willing thoroughly, and not ſuperficially, to underſtand the diction of our poet. Every* rule, *there drawn up, is Shakeſpeare's* rule; *and tho' viſibly, and apparently ſuch to every ſcholar-like reader, yet there has*

not been one editor of our poet, but has erred againſt every one of theſe rules.

This is the plan of thoſe critical obſervations which I drew up, " *as well to do juſtice to this our* " *ancient dramatic poet, as to put ſome ſtop, if* " *poſſible, to the vague and licentious ſpirit of cri-* " *ticiſm.*" *And if this plan, here propoſed, was followed,* " *the world might expect a much better,* " *at leaſt a leſs altered edition from Shakeſpeare's* " *own words, than has yet been publiſhed.*"

Critical

Critical Obſervations

ON

SHAKESPEARE.

BOOK I.

SECT. I.

'TIS obſervable, that critics generally ſet out with theſe two maxims; the one, that the author muſt always dictate what is *beſt*; the other, that the critic is to determine what that *beſt* is. There is an aſſertion not very unlike this, that Dr. Bentley has made in his late edition of Milton: "[1] I have "ſuch an eſteem for our poet, that which of the "two words is the better, *that I ſay* was dictated "by Milton." And from a ſimilar caſt of reaſoning, in a preface prefixed to his edition of Horace, he ſays, [2] that thoſe emendations

1 See his firſt note on Milton's Paradiſe loſt.

2 *Plura igitur in Horatianis his curis ex conjectura exhibemus, quàm ex codicum ſubſidio; et, niſi me omnia fallunt, plerumque tertiora.*

of his are for the moſt part more certain, which are made from conjectures, than thoſe from ancient copies and manuſcripts.

'Twas never my intention to call in queſtion the ſkill and abilities of one, whoſe reputation in learning is ſo deſervedly eſtabliſhed: but there was a good piece of [3] advice, (which I cannot ſo eaſily paſs over, becauſe of univerſal uſe to critics,) offered him, when firſt he made his deſign known of publiſhing his Horace; which was, to admit into the context all thoſe better readings, for which he had the authority of ancient manuſcripts; but as to meer conjectural corrections, to place them in his notes. His reply to this advice was, as might be expected, "No, for "then who will regard them?"

Our great critic was too well guarded by his learning, to have his own reply turned as a ſarcaſm againſt himſelf; which might ſo juſtly be turned againſt many dealers in the critical craft, who, with little or no ſtock in trade, ſet up for correctors and ſucceſſors of Ariſtarchus. There

3 Of this particular circumſtance I was informed by the late learned Mr. Waſs of Aynoe. I will add here a rule of Graevius, in his preface to Cicero's offices: *A priſcis libris non recedendum, niſi aut librarii, aut ſcioli peccatum ſit tam teſtatum, ut ab omnibus, qui non caligant in ſole, videri poſſit.*

is

is one part of their cunning, that I cannot help here mentioning, which is, their intruding their own gueſſes and reveries into the context, which, firſt meeting the reader's eye, naturally prepoſſeſs his judgment: mean while the author's words are either removed entirely out of the way, or permitted a place in ſome remote note, loaden with miſrepreſentations and abuſe, according to the great goodneſs of the moſt gracious critic; who with his dagger of lath on his own ſtage, like the old Vice, or modern Harlequin, belabours the poor Devil of his own raiſing.

Who is there but will allow greater liberty for altering authors, who wrote before the invention of printing, than ſince? Blunders upon blunders of tranſcribers — interpolations — gloſſes — omiſſions—various readings—and what not? But to try theſe experiments, without great caution, on Milton or Shakeſpeare, though it may be ſport to you, as the pelted frogs cried out in the fable, yet, Gentlemen, 'tis death and deſtruction to the little taſt remaining among us.

SECT. II.

I HAVE often wondered with what kind of reaſoning any one could be ſo far impoſed on, as to imagine that Shakeſpeare had no learning;

when it muſt at the ſame time be acknowledged, that without learning, he cannot be red with any degree of underſtanding, or taſt. At this time of day he will hardly be allowed that[1] inſpiration, which his brother bards formerly claim'd; and which claim, if the pretenſions were any ways anſwerable, was generally granted them. However we are well aſſured from the hiſtories of his times, that he was early initiated into the ſacred company of the Muſes, and tho' he might have ſmall avocations, yet he ſoon returned again with greater eagerneſs to his beloved ſtudies. Hence he was poſſeſſed of ſufficient helps, either from abroad, or at home, to midwife into the world his great and beautiful conceptions, and to give them birth and being. That a contrary opinion

1 Cicero pro Arch. Poet. *A ſummis hominibus eruditiſſimiſque acceptmus——Poetam naturâ ipſâ valere——et quaſi divino quodam ſpiritu inflari.* De Nat. Deor. II. 66. *Nemo igitur vir magnus ſine aliquo afflatu divino unquam fuit.* In Plato's Io, there is a great deal to the ſame purpoſe concerning this poetic rapture and enthuſiaſm; where a certain poet is mentioned, who having made a number of very bad verſes, wrote one poem which he himſelf ſaid was ἔνθεός τι Μουσῶν: the poem happened to be a very extraordinary one; and the people took the poet's word, thinking it impoſſible, without inſpiration, that ſo bad a poet ſhould write ſuch good verſes.

has ever prevailed, is owing partly to [2] Ben Johnſon's jealouſy, and partly to the pride and pertneſs of dunces, who, under ſuch a name as Shakeſpeare's, would gladly ſhelter their own idleneſs and ignorance.

He was bred in a learned age, when even the [3] court ladies learnt Greek, and the Queen of England among ſcholars had the reputation of being a ſcholar. Whether her ſucceſſor had equal learning and ſenſe, is not material to be at preſent enquir'd into; but thus far is certain, that letters, even then, ſtood in ſome rank of praiſe.

2 *And though thou hadſt ſmall Latin and leſs Greek.*

'Tis true Johnſon ſays very handſome things of him preſently after: for people will allow others any qualities, but thoſe which they highly value themſelves for.

3 See what Aſcham writes of Lady Jane Grey, (who lived ſome time before Shakeſpeare) in his ſchole-maſter, p. 37. Edit. Lond. 1743. and afterwards, p. 67. of Queen Elizabeth. " It is your ſhame (I ſpeak to you " all, you young gentlemen of England) that one maid " ſhould go beyond you all in excellency of learning, and " knowledge of divers tongues. Point forth ſix of the " beſt given gentlemen of this court, and all they together " ſhew not ſo much good will, ſpend not ſo much time, " beſtow not ſo many hours daily, orderly and conſtantly, " for the increaſe of learning and knowledge, as doth the " Queen's majeſty her ſelf. Yea I believe that beſide her " perfect readineſs in Latin, Italian, French and Spaniſh,

praiſe. Happy for us, that our poet, and Johnſon, came into life ſo early; that they lived not in an age, when not only their art, but every thing elſe that had wit and elegance began to be deſpiſed; 'till the minds of the people came to be diſpoſed for all that hypocriſy, nonſenſe, and ſuperſtitious fanaticiſm, which ſoon after like a deluge overwhelmed this nation. 'Twere to be wiſhed, that with our reſtored king ſome of that taſt of literature had been reſtored, which we enjoyed in the days of Queen Elizabeth. But when we brought home our frenchified king, we did then, and have even to this day continued to bring from France our models, not only of letters, but

" ſhe readeth here now at Windſor more Greek every day, " than ſome prebendary of this church doth read Latin in " a whole week." Sir H. Savil in his latin ſpeech at Oxford thus compliments her; *Illa commemorabo, quæ vulgò minus nota, non minus certe mirabilia ad laudem: te, cum tot literis legendis, tot dictandis, tot manu tua ſcribendis ſufficias* * * * *te magnam diei partem in graviſſimorum autorum ſcriptis legendis, audiendiſque ponere: neminem niſi ſua lingua tecum loqui; te cum nemine niſi ipſorum, aut omnium communibus Latina, Græcaque. Omitto plebeios philoſophos, quos raro in manus ſumis. Quoties divinum Platonem animadverti tuis interpretationibus diviniorem effectum! quoties Ariſtotelis obſcuritates principis philoſophorum, à principe fœminarum evolutas atque explicatas!*

(O ſhame

(O ſhame to free born Engliſhmen!) of morals and manners. Hence every thing, unleſs of French extraction, appears aukward and antiquated. Our poets write to the humour of the age; and when their own little ſtock is ſpent, they ſet themſelves to work on new-modelling [4] Shakeſpeare's plays, and adapting them to the taſt of their audience; by ſtripping off their antique and proper tragic dreſs, and by introducing in theſe mock-tragedies, not only gallantry to women, but an endeavour to raiſe a ſerious diſtreſs from the diſappointment of lovers; not conſidering that the paſſion of love, which one would think they ſhould underſtand ſomething of, is a [5] comic paſſion. In ſhort

4 Sir William Davenant, and Dryden, began this juſt after the reſtoration; and their example was ſoon followed by others.

5 Love is a paſſion, in which the great and the little, the earthly and the heavenly, (to ſpeak a little myſteriouſly) are ſo blended and mixed together, as to make it the fitteſt ſubject in the world for ridicule. *Totus verò iſte, qui vulgò appellatur* Amor, *(nec hercule invenio, quo nomine alio poſſit appellari) tantae levitatis eſt, ut nihil videam, quod putem conferendum.* * * *O praeclaram emendationem vitae, Poeticam! quae* Amorem, *flagiti et levitatis auctorem, in concilio deorum conlocandum putet: DE COMOEDIA loquor: quae, ſi haec flagitia non probaremus, nulla eſſet omnino.* Cicero Tuſcul. diſp. iv. 32.

they make up a poet of ſhreds and patches; ſo that the ancient robe of our tragedian, by this miſerable darning, and threadbare patchwork, reſembles the long motley coat of the Fool, in our old plays, introduced to raiſe the laughter of the ſpectators. And I am afraid, if the matter was minutely examined into, we ſhould find, that many paſſages, in ſome late editions of our poet, have been altered, or added, or lopped off, entirely thro' modern, and French refinement.

SECT. III.

THE misfortune ſeems to be, that ſcarcely any one pays a regard to what Shakeſpeare *does* write, but they are always gueſſing at what he *ſhould* write; nor in any other light is he look'd on, than as a poor mechanic; a fellow, 'tis true, of genius, who ſays, now and then, very good things, but wild and uncultivated; and as one by no means proper company for lords and ladies, maids of honour and court-pages, 'till ſome poet or other, who knows the world better, takes him in hand, and introduces him in this modern dreſs to *good company*.

Whatever

Whatever be the opinion of the vulgar, whether the great vulgar or the ſmall, is of no great concernment; but indeed it was a matter of ſome ſurpriſe to read the following account in a noble writer of a better taſt: [1] "Our old dra-"matick poet may witneſs for our good ear "and manly reliſh [*notwithſtanding his natural* "*rudeneſs, his unpoliſh'd ſtile, his antiquated phraſe* "*and wit, his want of method and coherence, and* "*his deficiency in almoſt all the graces and orna-* "*ments of this kind of writing*;] yet by the "juſtneſs of his moral, the aptneſs of many of "his deſcriptions, and the plain and natural turn "of ſeveral of his characters; he pleaſes his au-"dience, and often gains their ear, without a "ſingle bribe from luxury or vice." Thoſe lines, that I have placed between two hooks, ought certainly to have been omitted, as they carry with them reflections falſe in every particular. Or ſhall we play the critic, and ſuppoſe them ſome marginal obſervation, not written by the learned Antony Aſhley Cooper; and from hence by the blundering tranſcriber foiſted into the context?

1 Characteriſticks, vol. I. Advice to an author, p. 275.

'Twas

'Twas through ſuch wrong notions of refinement, that [2] biſhop Burnet was led into no leſs miſtakes concerning Milton. "He was not "excepted out of the act of indemnity; and "afterwards he came out of his concealment, "and lived many years, much viſited by all "ſtrangers, and much admired by all at home "for the poems he writ, tho' he was then blind, "chiefly that of Paradiſe loſt, in which there is "a nobleneſs both of contrivance and execution, "that [*tho' he affected to write in blank verſe with-*"*out rhyme, and made many new and rough words*] "yet it was eſteemed the beautifulleſt and per-"fecteſt poem that ever was writ, at leaſt in our "language." This cenſure falls equally on Shakeſpeare;

2 Burnet's hiſtory of his own times, vol. I. p. 163. Mr. Richardſon tells us, that Sir William Davenant procured Milton's pardon. See his remarks, p. LXXXIX. Perhaps biſhop Burnet took his cenſure from Dryden's dedication before the tranſlation of Juvenal; where he ſays, that Milton "runs into a flat of thought ſometimes for "a hundred lines together: that he was tranſported too far "in the uſe of obſolete words: and that he can by no "means approve of his choice of blank verſe." Dryden might be willing the world ſhould think this true, in order that his own wares might go off the better. The folly is to be caught. But Burnet was not particular in his opinion, 'twas the reigning taſt of the age: to comply with which,

Shakeſpeare; for he too wrote *in blank verſe without rhyme, and made many new and rough words.* But let Milton ſpeak for himſelf and his admired Shakeſpeare, for doubtleſs he means him, in his apology prefixed to the Paradiſe loſt. "The "meaſure is Engliſh heroic verſe without rime, "as that of Homer in Greek and Virgil in "Latin; rime being no neceſſary adjunct or "true ornament of poem or good verſe, in long "works eſpecially, but the invention of a bar-

which, Dryden turned the Paradiſe loſt into rime, calling it, The State of Innocence, and Fall of Man. For which he received the complements of his poetical brothers; hear one of them.

For Milton did the wealthy mine diſcloſe,
And RUDELY *caſt what you cou'd well diſpoſe.*
He ROUGHLY *drew, on an* OLD FASHION'D *ground*
A Chaos, for no perfect world was found,
Till thro' the heap, your mighty genius ſhin'd,
He was the golden ore which you refin'd.
He firſt beheld the beauteous ruſtic maid,
And to a place of ſtrength the prize convey'd;
You took her thence: To court this virgin brought,
Dreſt her with gems, new weav'd her HARD-SPUN *thought,*
And ſofteſt language, ſweeteſt manners taught.

There ſpoke the courtiers and poets of Charles's reign; this was their taſt: and exactly ſo did they ſerve, and judge of Shakeſpeare.

"barous

" barous age, to ſet off wretched matter and
" lame metre; grac'd indeed ſince by the uſe
" of ſome famous modern poets, carried away
" by cuſtom, but much to their own vexation,
" hindrance, and conſtraint to expreſs many
" things otherwiſe, and for the moſt part worſe
" than elſe they would have expreſſed them. Not
" without cauſe therefore ſome both Italian and
" Spaniſh poets of prime note have rejected
" rime both in longer and ſhorter works, as
" have alſo long ſince OUR BEST ENGLISH
" TRAGEDIES, as a thing of itſelf, to all ju-
" dicious ears, trivial and of no true muſical
" delight; which conſiſts only in apt numbers,
" fit quantity of ſyllables, and the ſenſe variouſly
" drawn out from one verſe into another, not
" in the [3] jingling ſound of like endings, a fault
" avoided by the learned ancients both in poetry
" and

3 Ὁμοιοτέλευτα. See Quinctil. l. IX. c. 3. To the ſame purpoſe Mr. Aſcham, in his Schoolmaſter, p. 194. " They wiſh'd, as Virgil and Horace were not wedded to " follow the faults of former fathers, (a ſhrewd marriage " in greater matters) but by right imitation of the perfect " Grecians, had brought poetry to perfectneſs alſo in the " Latin tongue; that we Engliſhmen likewiſe would ac- " knowledge and underſtand rightfully our rude beggarly " riming, brought firſt into Italy by Goths and Huns, when " all good verſes, and all good learning too were deſtroyed

" by

" and all good oratory. This neglect then of " rime so little is to be taken for a defect, tho'

" by them; and after carried into France and Germany, " and at last received into England by men of excellent " wit indeed, but of small learning, and less judgment in " that behalf. But now when men know the difference, " and have the examples both of the best and of the worst; " surely to follow rather the Goths in riming, than the " Greeks in true versifying, were even to eat acorns with " swine, when we may freely eat wheat bread among men." These chiming terminations were so industriously avoided by Virgil, that in his whole poem 'tis difficult to find one: for in Aen. IX. 634.

Cava tempora ferro
Trajicit. I, verbis *virtutem illude* superbis.

This play on the words is properly enough put in the mouth of young Ascanius. But these verses have no jingle at all:

Hic labor extremus, longar' *haec meta* viarum.
Cornua velatar' *obvertimus* antennarum.

Indeed Homer has, here and there, these similar sounds and cadences.

Il. ι. 865. Καύματος ἐξ ἀνέμοιο δυσαέος ὀρνυμένοιο.
Il. υ. 392. Ὕλλῳ ἐπ' ἰχθυόεντι, καὶ Ἕρμῳ δινήεντι.

But the scarcity of them in so long a poem plainly shews, that Homer thought they added no kind of beauty to his verses. The same letters repeated fall not under this censure; as,

Et premere, et láxas *sciret dare jussus* habénas,

" it

" it may ſeem ſo perhaps to vulgar readers, " that it rather is to be eſteemed an example ſet, " the firſt in Engliſh, of ancient liberty, reco- " vered to heroic poem from the troubleſome " and modern bondage of riming." With reſpect to the latter part of the cenſure, *of making many new and rough words* [4], it may be very juſtly obſerved, that this liberty, managed with diſcretion and learning, adds a peculiar dignity to the diction: for things are often deſpiſed for no other reaſon than being common. Nor are *rough words* to be avoided, if the ſubject be harſh and rough. The muſicians and painters can inform us, what effect diſcords have in muſic, and ſhades in pictures. Even in proſpects

4 See what Horace writes to this purpoſe of coining new words, and of making current the old in his art of poetry, ℣. 406, &c. &c. And Ariſtotle in his rhetoric III, 2. ſays, that changing our common idiom for foreign and borrowed terms, often gives grace and dignity to a language: τὸ ἐξαλλάξαι ποιεῖ φαίνεσθαι σεμνότερον· ἔστι γὰρ πρὸς τοὺς ξένους οἱ ἄνθρωποι ὡς πρὸς τοὺς πολίτας τὸ αὐτὸ πάσχουσι καὶ πρὸς τὴν λέξιν: and in his poetics, Κεφ. κδ. Λέξεως δ' ἀρετὴ [illegible] σεμνὴ δὲ καὶ ἐξαλλάττουσα τὸ ἰδιωτικὸν, ἡ τοῖς ξενικοῖς κεχρημένη. The words καὶ and ἡ ſhould change places, and the paſſage is thus to be read: σεμνὴ δὲ, ἡ ἐξαλλάττουσα τὸ ἰδιωτικὸν, καὶ τοῖς ξενικοῖς κεχρημένη. *That expreſſion has grace and dignity, which differs from the common idiom, and uſes borrowed terms.*

(Nature's

(Nature's landſkips) how beautifully do rough rocks and ragged hills ſet off the more cultivated ſcenes? But however you find fault, in the name of the Muſes keep your hands from the context; be cautious how you pluck up what you may think excreſcencies, leſt with theſe you tear in pieces the poet himſelf.

Jam parce ſepulto,
Parce pias ſcelerare manus.

SECT. IV.

IT ſeems no wonder, that the maſculine and nervous Shakeſpeare, and Milton, ſhould ſo little pleaſe our effeminate taſt. And the more I conſider our ſtudies and amuſements, the greater is the wonder they ſhould ever pleaſe at all. The childiſh fancy and love of falſe ornaments follow us thro' life; nothing being ſo diſpleaſing to us, as nature and ſimplicity. This admiration of falſe ornaments is viſibly ſeen even in our reliſh of books. After ſuch examples, can we ſtill admire, that rattle of the Muſes, a jingling ſound of like endings tag'd to every line? Whilſt we have ſtill preſerved ſome noble remains of antiquity, and are not entirely void of true genius's among our own nation, what

taſt muſt it ſhew, to fly for amuſements to the crude productions of an enſlaved nation? Yet this is our reigning taſt; from hence our lawgivers are taught to form their lives and conduct, with a thorough contempt of ancient learning, and all thoſe, whoſe inclinations lead them thro' ſuch untrodden paths.

But this perhaps will not appear ſo ſurpriſing, when 'tis conſidered, that the more liberal ſciences and humane letters, are not the natural growth of theſe Gothic and northern regions. We are little better than ſons and ſucceſſors of the Goths, ever and anon in danger of relapſing into our original barbarity. And how far the corruption of even our [1] public diverſions may contribute to the corruption of our manners, may be an inquiry not unworthy the civil magiſtrate: lawgivers of old did not deem it beneath their care and caution. You may ſee what a ſtreſs is

[1] Becauſe theſe may be abuſed, ſome, contrary to all rules of logic, have argued therefore they ſhould entirely be aboliſhed; as if, becauſe my little finger pain'd me, I ſhould have my whole arm cut off. Prynne, with the whole tribe of puritans, reaſon'd after this manner. 'Tis however a ſubject worthy the moſt ſerious conſideration, how blind zeal and ſuperſtition on one hand, and open profligacy and contempt of religion on the other, tend equally alike to lead us the ſame road of ignorance.

laid on musical entertainments alone, in Plato's republic. Nor did the statesman Cicero, in his laws, think Plato's an idle notion. [2] *Quamobrem ille quidem sapientissimus Graeciae vir, longeque doctissimus, valde hanc labem veretur: negat enim mutari posse musicas leges sine immutatione legum publicarum. Ego autem nec tam valde id timendum, nec plane contemnendum puto.* Matters of these concernments are now left to the management of our women of fashion: and even our poets, whose end is *profit* and *delight*, are exceeding cautious how they incur the censure of these fair umpires and critics. Hence what we call honour, love, and gallantry, make up the chief parts of modern tragedies; and our Wicherlys and Congreves, well knowing their audience, took the surest way to please them.

2 Cicero de Leg. II, 15. Plato's words are, Εἶδος γὰρ ΚΑΙΝΟΝ [lego, ΚΟΙΝΟΝ] μουσικῆς μεταβάλλειν εὐλαβητέον, ὡς ἐν ὅλῳ κινδυνεύοντα. Οὐδαμοῦ γὰρ κινοῦνται μουσικῆς τρόποι ἄνευ πολιτικῶν νόμων τῶν μεγίστων, ὡς φησί τε Δάμων, καὶ ἐγὼ πείθομαι. De Repub. L. IV. p. 424. Edit. Steph. To the same purpose the philologist Dio, Orat. 33. p. 411. Παρὰ δὲ τοῖς Ἕλλησι πρότερον δεινὸν ἐδόκει τὸ μετακινεῖν τὴν μουσικὴν, καὶ κατεβόων πάντες τῶν ῥυθμὸν εἰσαγόντων ἕτερον, καὶ τὰ μέλη ποικιλώτερα ποιούντων, ὡς διαφθειρομένης τῆς Ἑλλάδος ἐν τοῖς θεάτροις. Οὕτω σφόδρα τὰ ὦτα ἐφύλαττον, καὶ τηλικαύτην ἠγοῦντο δύναμιν τὴν ἀκοὴν ἔχειν, ὥστε θηλύνειν τὴν διάνοιαν, καὶ ἀδικεῖσθαι τὰ τῆς σωφροσύνης, εἰ παρὰ μικρὸν ἐνδώῃ τὸ τῆς ἁρμονίας.

A corruption of taſt eaſily makes way for a corruption of morals and manners; and theſe once depraved ſoon fit us for the groſſeſt ſervitude both of body and mind. They who can read hiſtory ſomewhat beyond the common chronologer's and antiquarian's obſervation, and can trace the progreſs of national manners, are very ſenſible of the reciprocal dependence and mutual connexion between civil liberty and polite literature. However half-ſeeing critics may extol the golden age of Auguſtus, yet all that blaze of wit was kindled during the ſtruggle for liberty: 'twas then indeed they had leiſure to exert their faculties, when their country had a little reſpite from civil commotions. But this was the laſt effort of expiring politeneſs and literature. Barbariſm, with gigantic ſtrides, began to advance; and to check its progreſs there was but one effectual way; and that was, to alter the whole conſtitution of affairs. Thus they went on from bad to worſe, 'till the finiſhing ſtroke was given by St. Gregory the Great, who in a pious fury ſet fire to the [3] Palatine library. In the eaſtern empire, by the influence of

3 *Sapientiſſimus ille Gregorius——non modo matheſin juſſit ab aula recedere, ſed ut traditur à majoribus incendio dedit probatæ lectionis Scripta,*

of the [4] Greek fathers of the church, all reading of the Attic writers was not only diſcouraged, but the originals were burnt and deſtroyed. If any ſurvived this religious maſſacre, 'twas partly owing to ſome particular attachment to a favourite author, and partly to meer accidental cauſes. About the ſame time the northern nations diſmantled the empire, and at length left it an eaſy prey to the Turk.

If we turn our eyes to our own country, we cannot go farther than the invaſion of Julius

Scripta, Palatinus quæcunque tenebat Apollo. Joannes Sareſberienſis de nugis curial. l. 2. c. 26. *Fertur tamen beatus Gregorius bibliothecam combuſſiſſe gentilem, quo divinæ paginæ gratior eſſet locus, et major autoritas, et diligentia ſtudioſior.* Idem l. 8. c. 19.

4 *Audiebam etiam puer ex Demetrio Chalcondyla Græcarum rerum peritiſſimo, ſacerdotes Græcos tanta floruiſſe auctoritate apud Cæſares Byzantinos, ut integra (illorum gratia) complura de veteribus Græcis poemata combuſſerint, inprimiſque ea ubi amores, turpes luſus et nequitiæ amantium continebantur, atque ita Menandri, Diphili, Apollodori, Philemonis, Alexis fabellas, et Sapphus, Erinnae, Anacreontis, Minermimi, [Mimnermi] Bionis, Alcmanis, Alcaei carmina intercidiſſe, tum pro his ſubſtituta Nazianzeni noſtri poemata; quae, etſi excitant animos noſtrorum hominum ad flagrantiorem religionis cultum, non tamen verborum Atticorum proprietatem et Græcæ linguae elegantiam edocent. Turpiter quidem ſacerdotes iſti in veteres Græcos malevoli fuerunt, ſed integritatis, probitatis et religionis maximum dedere teſtimonium.* Petrus Alcyonius de Exil. p. 29. edit. Baſil.

Caeſar, without being immerged in legends and romances. But even in that late period of arts and ſciences, our Britiſh barbarity was ſo very notorious, that our [5] inhoſpitality to ſtrangers, our poverty and meanneſs, and our ignorance of every polite art, made us as contemptible to the Romans, as the loweſt of the Indian clans can poſſibly at this day appear to us. And even when we were beaten into a better behaviour, and taught by our conquerors a little more civility, yet we always reliſh'd the Gothic, more than the Roman manners. Our reading, if we could read at all, was ſuch as the [6] Monks were pleaſed

5 Horace, Lib. III. Ode 4. *Viſam Britannos hoſpitibus feros.* See Caeſar's deſcription of Britain (if 'tis Caeſar's, and not inſerted by a later hand) de bello Gallic. V, 12. &c. Cicero ad Attic. Epiſt. IV, 16. *Illud jam cognitum eſt, neque argenti ſcrupulum eſſe ullum in illa inſula, neque ullam ſpem praedae, niſi ex mancipiis.* If Cæſar did not thoroughly conquer us, the reaſon was, becauſe we were not worth conquering. He had other deſigns than ſpending his time in ſuch a miſerable country; which Rome ſoon began to be ſenſible of.

6 "In our forefathers time, when papiſtry, as a ſtanding "pool, covered and overflowed all England, few books "were read in our tongue, ſaving certain books of chival-"ry, as they ſaid for paſtime and pleaſure; which, as "ſome ſay, were made in monaſteries by idle Monks or "wanton Canons." Aſcham's Scholemaſter, p. 86.

to

to allow us, either pious tales of their own forging, or lying hiſtories of adventurous knight-errants. Our heroes were of a piece with our learning, formed from the Gothic and Mooriſh models.

A pleaſant picture of our ancient chivalry may be ſeen in Shakeſpeare's K. Richard II. where Bolingbroke, ſon to John of Gaunt, appeals the duke of Norfolk, on an accuſation of high treaſon. He would have been thought a moſt irreligious perſon, who ſhould have dared to queſtion the immediate interpoſition of heaven in defending the right cauſe. The judge therefore allowing the appeal, the accuſed perſon threw down his gage, whether glove or gauntlet, which was taken up formally by the accuſer; and both were taken into ſafe cuſtody till battle was to decide the truth. The champions arms being ceremoniouſly bleſſed, each took an oath, that he uſed no charmed weapons, [7] Macbeth, according to the law of arms, tells Macduff,

I bear a charmed *life, which muſt not yield*
To one of womon born.

To this Poſthumus alludes in Cymbeline, Act. V.

I, in my own woe charm'd
Could not find death.

7 Macbeth, Act V.

The action began with giving one another the lye in the moſt reproachful terms,

Then, Bolingbroke, as low as to thy heart,
Thro' the falſe paſſage of thy throat, thou lyeſt!

The vanquiſhed were always deem'd guilty, and deſerving their puniſhment. In the ſecond part of K. Henry VI. there is exactly ſuch a duel fought, as, [8] in Don Quixote, the ſquire of the knight of the wood propoſes between himſelf and Sancho. For the plebeians, not being allowed the uſe of the ſword or lance, fought with wooden ſtaves, at the end of which they tied a bag filled with ſand and pebbles. When poor Peter is killed with this weapon by his maſter, K. Henry makes this reflection,

Go take hence that traitor from our ſight,
For by his death we do perceive his guilt.

When our judges now a days aſk the accuſed perſon, how he will be tryed; they would hardly I belive allow his appealing to his ſword or his ſandbag to prove his innocency.

Our Gothic chivalry Shakeſpeare has likewiſe touched on, in his K. Henry VIII. Hall and Holingſhed, whom our poet has followed, tells

8 Don Quixote, vol. 2. chap. 14.

us,

us, that in the year 1520 a king of arms from France came to the Engliſh court, with a ſolemn proclamation, declaring, that in June enſuing, the two kings, Henry and Francis, with fourteen aids, would in a camp, between Ardres and Guiſnes, anſwer all comers that were gentlemen, at tilt, tourney and barriers. The like proclamation was made by Clarencieux in the French court: and theſe defiances were ſent likewiſe into Germany, Spain and Italy. Knights and ſquires accordingly aſſembled, *All clinquant, all in gold*, as our poet has it: And the two kings, eſpecially our ſturdy Henry, performed wonders equal to any knight-errant in fairy land. The ladies were not only ſpectators of theſe knightly juſts and fierce encounters, but often the chief occaſion of them: for to vindicate their unſpotted honours and beauty, what warrior would refuſe to enter the liſts? The witty Earl of Surry, in Henry the eighth's reign, like another Don Quixote, travelled to Florence, and there, in honour of a fair Florentine, challenged all nations at ſingle combat in defence of his Dulcinea's beauty. The more witty and wiſe Sir Philip Sydney,

Yclad in mightie arms and ſylver ſhield,

in honour of his royal miſtreſs, ſhewed his knight-errant chivalry before the French nobles, who came here on an embaſſy about the marriage of Elizabeth with the duke of Anjou.

Would it not be unjuſt to ridicule our forefathers for their aukward manners, and at the ſame time have no other teſt of ridicule but mode or faſhion? For we, of a modern date, may poſſibly appear, in many reſpects, equally ridiculous to a critical and philoſophical inquirer, who takes no other criterion and ſtandard to judge from, than truth and nature. We want natural and rightly improved manners: for theſe our poets muſt go abroad; and from the Attic and Roman flowers collect their honey; and they ſhould give a new faſhion and dreſs, not contradicting however probability and fame, to whatever is meerly of a Britiſh and barbarous growth, agreeable to their imagination and creative fancy. Shakeſpeare never writes ſo below himſelf, as when he keeps cloſeſt to our moſt authentic chronicles, and fights over the battles between the houſes of York and Lancaſter. Not that he is to blame for following fame in known characters, but in the ill [10] choice of his ſubject; for

10 Αὐτῆς δὲ τῆς ποιητικῆς διττὴ ἡ ἁμαρτία. Ἡ μὲν γὰρ καθ' αὐτὴν, ἡ δὲ καθὰ συμβεβηκός. Ἡ μὲν γὰρ προελόμε μιμήσασθαι

for he ſhould have rejected what was incapable of embelliſhment. But in thoſe ſtories where his imagination has greater ſcope, and where he can [11] *lye* without being contradicted, there he reigns without a rival.

SECT.

σασθαι ἀδυναμίαν αὐτῆς, ἡ ἁμαρτία. Ἡ δὲ τὸ προελίσθαι μὴ ὀρθῶς, καθὰ συμβεβηκός. After ἡ ἁμαρτία, by the tranſcriber's negligence, καθ' αὑτὴν is omitted. The paſſage I would thus read; Αὐτῆς δὲ τῆς ποιητικῆς διττὴ ἡ ἁμαρτία· ἡ μὲν καθ' αὑτὴν, ἡ δὲ καθὰ συμβεβηκός. Εἰ μὲν γὰρ προείλετο μιμήσασθαι κατ' ἀδυναμίαν αὐτῆς, ἡ ἁμαρτία καθ' αὑτήν· ἡ δὲ τὸ προελίσθαι μὴ ὀρθῶς, καθὰ συμβεβηκός. Ariſtot. περὶ ποιητ. κεφ. κε. *In poetry there are two defects, the one ariſes from itſelf,* [*per ſe,*] *the other is accidental:* [*per accidens:*] *for if it chuſes ſubjects for imitation, out of its power and reach, the fault is from itſelf;* [*per ſe,*] *but when it chuſes not rightly, the fault is accidental* [*per accidens.*] To illuſtrate from Shakeſpeare. The ἁμαρτία καθ' αὑτὴν, is the hiſtorical tranſactions of York and Lancaſter: the making choice of ſuch a ſtory as the *Winter's Tale*, &c. The ἁμαρτία καθὰ συμβεβηκὸς, is where Shakeſpeare, not heeding geography, or blindly following the old ſtory books, calls Delphi an iſle, in the Winter's Tale, Act III. Not knowing phyſic ſays *pleuriſie*, inſtead of *plethory*, in Hamlet, Act IV. With others of the like nature.

11 Homer knew the whole art of *lying*, and has taught other poets the way. Διδάσκει δὲ μάλιστα Ὅμηρος καὶ τοὺς ἄλλους ψευδῆ λέγειν ὡς δεῖ. Ariſtot. περὶ ποιητ. κεφ. κδ. Horace has given this an elegant turn in his art of poetry, ℣. 151.

Atque

SECT. V.

BUT perhaps our poet's art will appear to greater advantage, if we enter into a detail, and a minuter examination of his plays. There are many who, never having red one word of Ariſtotle, gravely cite his rules, and talk of the unities of time and place, at the very mentioning Shakeſpeare's name; they don't ſeem ever to have given themſelves the trouble of conſidering, whether or no his ſtory does not hang together, and the incidents follow each other naturally and in order; in ſhort whether or no he has not a beginning, middle and end. If you will not allow that he wrote ſtrictly tragedies; yet it may be granted that he wrote dramatic heroic poems; in which, is there not an imitation of one action, ſerious, entire, and of a juſt length, and which, without the help of narration, excites pity and terror in the beholders breaſt, and by the means of theſe refines ſuch-

Atque ita mentitur, ſic veris falſa remiſcet,
Primo ne medium, medio ne diſcrepet imum.

'The trueſt poetry is the moſt feigning.' ſays the Clown in Shak. As you like it, Act III.

like

like paſſions? So that he fully anſwers [1] "that "end, which both at the firſt and now, was "and is, to hold as 'twere the mirrour up to "nature; to ſhew virtue her own feature, "ſcorn her own image, and the very age and "body of the time his form and preſſure."

Let us ſuppoſe Shakeſpeare has a mind to paint the fatal effects of ambition. For this purpoſe he makes choice of a hero, well known from the Britiſh chronicles, and as the ſtory had a particular relation to the king then reigning, 'twas an intereſting ſtory; and though full of machinery, yet [2] probable, becauſe the wonderful tales there related were not only mention'd in hiſtory, but vulgarly believed. This hero had conduct and courage, and was univerſally

1 Hamlet, Act III. he ſeems to have had in his mind what Donatus in his life of Terence cites from Cicero, *Comoedia eſt imitatio vitae, ſpeculum conſuetudinis, imago veritatis.*

2 For 'tis probable ſometimes that things ſhould happen contrary to probability. Ὅσπερ γὰρ Ἀγάθων λέγει, εἰκὸς γίνεσθαι πολλὰ καὶ παρὰ τὸ εἰκός. So the place ſhould be corrected. Ariſtot. περὶ ποιητ. κεφ. ιη. See his rhetoric, l. 2. c. 24. Poetry, whether epic or dramatic, is founded on probability, and admits rather a probable lye, than an improbable truth. It propoſes to ſhew, not what a perſon did ſay or act, but what 'tis probable ought to have been ſaid or acted upon that or the like occaſion. So that poetry is of a philoſophical nature, much more than hiſtory. See Ariſtot. κεφ. θ'.

courted and careſs'd; but his maſter-paſſion was ambition. What pity, that ſuch a one ſhould fall off from the ways of virtue! It happened that he and his friend, (from whom deſcended the Stewart family) one day, travelling thro' a foreſt, met [3] three witches, who foretold his future royalty. This ſtruck his ambitious fancy; crowns, ſceptres and titles danced before his dazled eyes, and all his viſionary dreams of happineſs are to be compleated in the poſſeſſion of a kingdom. The prediction of the witches he

3 Maccabaeo Banquhonique Forres (ubi tum rex agebat) proficiſcentibus, ac in itinere luſus gratiâ per campos ſylvaſque errantibus, medio repente campo tres apparuere muliebri ſpecie, inſolita veſtitus facie ad ipſos accedentes: quas cum appropinquantes diligentius intuerentur admirarenturque, Salve, inquit prima, Maccabaee Thane Glammis (nam eum magiſtratum defuncto paulo ante patre Synele acceperat) Altera verò, ſalve, inquit, Caldariae Thane. At tertia, ſalve, inquit, Maccabaee olim Scotorum rex future. Hect. Boeth. Scot. hiſt. Lib. 12. And afterwards he adds, *Parcas aut nymphas aliquas fatidicas diabolico aſtu praeditas.* Which Holingſhed, in his hiſt. of Scotland, p. 171. renders, *Theſe women were either* the weird ſiſters, *that is, as ye would ſay, the goddeſſes of deſtinie, or elſe ſome nymphs or feiries.* And the old Scotiſh chron. fol. c. LXXIII. *Be aventure Makbeth and Banquho wer paſſand to Fores, quhair king Duncane hapnit to be for the tyme, and met be ye gait thre women clothit in elrage and uncouth weid. They wer*

he makes known by letter to his [4] wife, who, ten times prouder than himſelf, knew there was one ſpeedy and certain way to the crown, by treaſon and murder. This pitch of [5] cruelty a human

wer jugit be the pepill to be weird ſiſteris. From the Anglo-Sax. wyrd, *fatum*, comes, weïrd ſiſters, *parcae*. So Douglaſs in his tranſlation of Virgil, Aen. III.

Prohibent nam caetera parcae
Scire.

The weïrd ſiſteris defendis that ſuld be wit.

And hence comes wizard. Buchanan rer. Scot. L. 7. gives the ſtory a more hiſtorical turn. *Macbethus qui conſobrini ignaviâ ſemper ſpretâ regni ſpem occultam in animo alebat, creditur ſomno quodam ad eam confirmatus. Quadam enim nocte, cum longiuſculè abeſſet à rege, viſus eſt ſibi tres feminas forma auguſtiore quàm humana vidiſſe; quarum una Anguſiae thanum, altera Moraviae, tertia regem eum ſalutaſſet.*

4 Inſtigabat quoque uxor ejus cupida nominis regii, impotentiſſimaque morae ut eſt mulierum genus proclive ad rem aliquam concipiendam, & ubi conceperint nimio affectu proſequendam. Hector Boeth. Scot. hiſt. L. 12. p. 249. Animus etiam per ſe ferox, prope quotidianis convitiis uxoris (quae omnium conſiliorum ei erat conſcia) ſtimulabatur. Buch. rer. Scot. l. 7.

5 Sophocles is blamed by Ariſtotle for drawing Hemon cruel without neceſſity. Perhaps Ariſtotle's remark will appear over refined, if it be conſidered what a ſmall circumſtance this intended cruelty of Hemon's is in the play; and

human creature may be work'd up to, who is prompted by ſelf-love, (that narrow circle of love, beginning and ending in itſelf,) and by ambitious views. Beſide cruelty is moſt notorious in weak and womaniſh natures. As 'twas [6] cuſtomary for the king to viſit his nobles, he came one day to our hero's caſtle at Inverneſs; where time and place conſpiring, he is murdered; and thus the ſo much deſired crown is obtained.

Who does not ſee that had Shakeſpeare broken off the ſtory here, it would have been incomplete? For his deſign being to ſhew the effects of ambition, and having made choice of *one* paſſion, of *one* hero, he is to carry it throughout in all its conſequences. I mentioned above that the ſtory was intereſting, as a Britiſh ſtory; and 'tis equally ſo, as Macbeth, the hero of the tragedy, is drawn a man, not a monſter; a man of virtue, 'till he hearkened to the lures

and that Creon, Hemon's father, had put to death his ſon's eſpouſed wife, Antigone. No wonder therefore the ſon ſhould draw his ſword, ſurprized as he was, againſt his father, and afterwards plunge it in his own breaſt. The cruelty of Hemon, as well as this of Macbeth's wife, ſeem to have both neceſſity and paſſion.

6 *Inerat ei* [Duncano] *laudabilis conſuetudo, regni pertranſire regiones ſemel in anno*, &c. Johan. de Fordun Scotichron. l. 4. c. 44. *Singulis annis ad inopum querelas audiendas perluſtrabat provincias.* Buchan. rer. Scot. l. 7.

of

of ambition: then how is his mind agitated and convulsed, now virtue, now vice prevailing; 'till reason, as is usual, gives way to inclination. And how beautifully, from such a wavering character, does the poet let you into the knowledge of the secret springs and motives of human actions? In the soliloquy before the murder, all the aggravating circumstances attending such a horrid deed, appear in their full view before him.

He's here in double trust:
First as I am his kinsman and his subject,
Strong both against the deed: then, as his [7] *host,*
Who should against his murth'rer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath born his faculties so meek, &c.

7 A stronger reason against the murder than any other. Hospitality was always sacred. This is according to antiquity. Homer, Od. ξ'. 55.

Ξεῖν' ὅ μοι θέμις ἐς' οὐδ' εἰ κακίων σέθεν ἔλθοι,
Ξεῖνον ἀτιμῆσαι· πρὸς γὰρ Διός εἰσιν ἅπαντες
Ξεῖνοί τε πτωχοί τε.

Hence among the Greeks, Ζεὺς Ξένιος, and the Latins, *Jupiter hospitalis.* Virg. Aen. I, 735.

Jupiter hospitibus nam te dare jura loquuntur.

'Tis very fine in Shakespeare to give this cast of antiquity to his poem; whatever the inhospitable character of our island-nation happens to be.

When

When his wife enters, he tells her he is reſolved to proceed no further in this fatal affair; and upon her calling him coward, he makes this fine reflection,

I dare do all that may become a man;
Who dares do more is none.

But what is will and reſolution, when people's opinions are what the philoſopher calls [8]ΚΗΡΙΝΑΙ ΤΠΟΛΗΨΕΙΣ? How does every honeſt ſuggeſtion vaniſh, and reſolution melt like wax before the ſun, coming in competition with his ambition? For her ſake (powerful phantom!) honour, honeſty, all is ſacrificed.

Macbeth is now king, and his wife a queen, in enjoyment of their utmoſt wiſhes. How dear the purchaſe, will ſoon appear. When he murders his royal hoſt, he comes out with the bloody daggers. This circumſtance, little as it ſeems, paints the hurry and agitation of his mind, ſtronger than a thouſand verſes. But Shakeſpeare is full of theſe true touches of nature.

Methought I heard a voice cry, [9] *Sleep no more,*
Macbeth doth murder ſleep, the innocent ſleep,
Sleep that knits up the ravell'd ſleeve of care,
The death of each day's life, &c.

Again,

8 Epict. L. III. c. XVI.

9 The repetition here—*ſleep no more, Macbeth doth murder ſleep, the innocent ſleep,* &c.—has ſomething in it elegantly

Again looking on his hands,

What hands are here? hah! they pluck out mine eyes.
Will all great Neptune's ocean wash this blood
Clean from my hand [10]*?*

'Tis gantly pathetic.—*sleep that knits up the ravell'd sleeve of care.* The allusion is to sleav'd silk ravell'd: the allusion perhaps may appear trifling, but Shakespeare knows how to give trifles a new grace and dignity.

10 Shakespeare had this from his brother tragedians. So Hercules in Seneca:

Accoum licet
Maeotis in me gelida transfundet mare,
Et tota Tethys per meas currat manus,
Haerebit altum facinus. Hercul. Fur. Act. V.

'Tis said of Oedipus, in Sophocles, *that neither the waters of the Danube, or Phasis can wash him and his house clean.*

Οἶμαι γὰρ ὅτ' ἂν Ἴστρον ἅτι Φᾶσιν ἂν
Νίψαι καθαγμῶ τήνδε τὴν στέγην.

In allusion to their expiatory washings in the sea or rivers. Various were the ceremonies of washing among the Jews, as well as Gentiles; particularly that of the hands. Homer, Il. ζ. 266.

Χερσὶ δ' ἀνίπτοισιν Διὶ λείβειν αἴθοπα οἶνον
Ἄζομαι.

'Tis much happier for a man never to have known what honeſty is, than once knowing it, after to forſake it. Macbeth begins now to ſee, at a diſtance, that virtue which he had forſaken; he ſees the beauty of it, and repines at its loſs. Jealouſie, miſtruſt, and all the tyrannic paſſions now wholly poſſeſs him. He grows chiefly jealous of Banquo, becauſe his poſterity had been promiſed the crown.

For Banquo's iſſue have I fil'd my mind:
For them, the gracious Duncan have I murther'd.
* * * *
To make them kings: [11] *the ſeed of Banquo kings:*
Rather than ſo, come Fate into the liſt,
And champion me to th' utterance [12]*!*

And

Hence came the proverb of doing things *with unwaſhed hands*; *i. e.* impudently, without any regard to decency or religion. Henry IV. Act III.

Falſt. *Rob me the exchequer the firſt thing thou doſt, and do it* with unwaſhed hands *too.*

11 The place ſhould thus be pointed,

To make them kings. The ſeed of Banquo kings!

to be ſpoken with irony and contempt, which gives a ſpirit to the ſentence.

12 Alluding to the words of the champion at the coronation. So Holingſhed: "Whoever ſhall ſay, that king "Richard is not lawful king, I will fight with him at the

"UTTERANCE."

And to have any virtue is cause sufficient of a tyrant's hatred; hence vengeance is vowed against Macduff.

I am in blood
Stept in so far, that should I wade no more,
Returning were as tedious as [13] *go o'er.*

"UTTERANCE." *i. e.* to the uttermost, to the last extremity. "*A outrance, à toute outrance.* adv. L'un et l'autre "est bon, et signifie *à la régulier, avec violence.* [pour suivre "quelqu'un à toute outrance. *Castor.* Ce vous eût été peu "de gloire de mener *à outrance* un homme déja outré. "*Voi.* l. 52."] RICHELET. Douglass in his translation of Virgil. Aen. V, 197.

Olli certamine *summo*
Procumbunt.

With all thare force than at the uterance.
And Aen. X, 430.

Et vos, O Graiis imperdita *corpora, Teucri.*

And ze also fell boozis of Trojanis,
That war not put by Greikis to uterance.

The glossary thus explains it: "Uterance. Chauc. "Outrance, *destruction: to the uttermost of their Power.* a F. "*Oultrance,* extremity, excess; *combatre a oultrance,* to "fight it out, or to the uttermost, not to spare one another "in fighting: and that from the adv. *oultre,* ultra. q. d. "*ultrantia.*

13 i. e. *as* to *go o'er.* 'Tis very common for our poet and his contemporaries to omit [*to*] the sign of the infinitive mood.

This is one of the great morals inculcated in the play, that wickedneſs draws on wickedneſs, ſuch is it's deceitful nature. And how poetically is the whole managed, to make all the incidents produce each the other neceſſarily and in order; till the meaſure of their iniquity being full, they both miſerably periſh? And thus the fatal effects of ambition are deſcribed, and the ſtory is *one*.

The epiſodes, or under-actions, are ſo interwoven with the fabric of the ſtory, that they are really parts of it, though ſeemingly but adornings. Thus, for inſtance, it being proper to ſhew the terrors of Macbeth for his murder of Banquo; the poet makes him haunted with [14] his apparition. And as wicked men are often ſuperſtitious, as well as inquiſitive and jealous, to draw this character in him more ſtrongly, he ſends him to enquire his deſtiny of the three witches. But every thing falls out to encreaſe his misfortunes. There is ſuch a caſt of [15] antiquity, and ſomething ſo horridly ſolemn in this infernal ceremony of the witches, that I never con-

14 The Greek rhetoricians call this, φαντασία and εἰδωλοποιία. One of the fineſt inſtances of this kind is in the Oreſtes of Euripides.

15 If the reader has a mind to compare Shakeſpeare with the ancients, I would refer him to Ovid's Circe: and Medaea,

conſider it without admiring our poet's improvement of every hint he receives from the ancients, or

Medaea, Met. VII. where the boiling and bubbling of the cauldron is prettily expreſt:

Interea validum poſito medicamen aheno
Fervet et exultat, ſpumiſque tumentibus albet.

among the ingredients in her charms, are mentioned *the owlet's wing, and fillet of a fenny ſnake.*

Et ſtrigis *infames ipſis cum carnibus* alas
Nec deſuit illic
Squamea Cinyphii tenuis membrana Chelydri.

See likewiſe the Medaea of Seneca:

Mortifera carpit gramina, ac ſerpentium
Saniem exprimit; miſcetque et obſcenas avet
Maeſtique cor bubonis, et raucae ſtrigis
Exſecta vivae viſcera.

And the Prieſteſs in Virgil, Aen. IV, 509, &c. And the witch Erectho in Lucan, B. VI. where ſhe mixes for her ingredients every thing of the ill-ominous kind.

Huc quicquid foetu genuit natura ſiniſtro
Miſcetur, &c.

And Canidia in Horace, Epod. V.

Jubet ſepulcris caprificos erutas,
Jubet cupreſſus funebres,
Et unctа turpis ova ranae ſanguine,
Plumamque nocturnae ſtrigis,
Herbaſque, &c.

or [16] moderns. Then again those apparitions, being

Before the witches call up the apparitions, they pour into the cauldron sow's blood. So the witches in Horace, L. I. sat. 8. pour out the blood of a black ram into a pit digged for that purpose.

Cruor in fossam confusus, ut inde
Manes elicerent, animas responsa daturas.

The ghost of Darius is conjur'd up in the Persae of Aeschylus, and foretells to queen Atossa her calamities. Sextus Pompeius, in Lucan, enquired of Erictho the sorceress the event of the civil wars, and she raised up a dead body by her magic art, to answer his demands. Homer ought not to be passed over; in his Odyss. B. XI. Ulysses calls up Tiresias. Our poet will bear comparison with any of these.

16 See a masque of Johnson's at Whitehall, Feb. 2. 1609. which seems to have preceded this play. For Johnson's pride would not suffer him to borrow from Shakespeare, tho' he stole from the ancients: a theft excusable enough. But these poets made this entertainment of the witches to please king James, who then had written his book of Demonology. Johnson, in the introduction of the masque says, "The part of the *scene* which first presented itself was an "ugly *Hell*, which flaming beneath, smoked unto the top "of the roofe. And in respect all *evils* are *morally* said "to come from *hell*; as also from that observation of "*Torrentius* upon *Horace* his *Canidia, quae tot instructa* "*venenis, ex orci faucibus profecta videri possit*: these "witches, with a hollow and infernal musick came forth "from

being [17] ſymbolical repreſentations of what ſhall happen to him, are introduced paltering with him in a double ſenſe, and leading him on, according to the common notions of diabolical oracles, to his confuſion. And when the kings appear, we have a piece of machinery, that neither the ancients or moderns can exceed. I know nothing any where can parallel it, but that moſt ſublime paſſage in [18] Virgil, where the great ſucceſſors of Aeneas paſs in review before the hero's eyes. Our poet's cloſing with a compliment to James the firſt upon the union, equals Virgil's compliment to Auguſtus.

" from thence." He tells us, Jones invented the architecture of the whole ſcene and machine. Perhaps Shakeſpeare made uſe of the ſame ſcenes: as may be gueſſed from what Hecate ſays, Act. III.

" Get you gone,
" And at the pit of Acheron
" Meet me i' th' morning."

17 The armed head repreſents ſymbolically Macbeth's head cut off and brought to Malcolm by Macduff. The bloody child is Macduff untimely ripp'd from his mother's womb. The child with a crown on his head, and a bough in his hand, is the royal Malcolme; who ordered his ſoldiers to hew them down a bough, and bear it before them to Dunſinane.

18 Virg. VI, 756, &c.

The variety of characters with their different manners ought not to be paſſed over in ſilence. Banquo was as deep in the murder of the king, as ſome of the [19] Scotiſh writers inform us, as Macbeth. But Shakeſpeare, with great art and addreſs, deviates from the hiſtory. By theſe means his characters have the greater variety; and he at the ſame time pays a compliment to king James, who was lineally deſcended from Banquo. There is a thorough honeſty, and a love of his country in Macduff, that diſtinguiſhes him from all the reſt. The characters of the two kings, Duncan and Macbeth, are finely contraſted; ſo are thoſe of the two women, lady Macbeth and lady Macduff.

In whatever light this play is viewed, it will ſhew beautiful in all. The emperor [20] Marcus Antoninus ſpeaks in commendation of tragedy, as not only exhibiting the various events of life,

19 *Igitur re cum intimis amicorum, in quibus erat* BANQUO, *communicatâ, regem opportunum infidiis ad Enverneſſum nactus, ſeptimum jam regnantem annum, obtruncat.* Buchan. rer. Scot. L. 7. *Conſilia igitur cum proximis amicis communicata ac in primis cum* BANQUHONE; *qui ubi omnia polliciti fuiſſent, per occaſionem regem ſeptimum jam annum regnantem ad Envernes (alii dicunt ad Botgoſuanae) obtruncat.* Hect Boeth. p. 250.

20 Marc. Ant. XI, 6.

but

but teaching us wiſe and moral obſervations. What tragedian equals Shakeſpeare? When news was brought to Macbeth that the queen was dead, he wiſhes ſhe had not then died; *to morrow*, or any other time would have pleaſed him better. This is the concatenation of ideas, and hence is introduced the obſervation that follows.

To morrow, and to morrow, and to morrow,
Creeps in this petty pace from day to day,
To the laſt ſyllable of recorded time:
And all our yeſterdays have lighted fools
The way to [21] *ſtudy death. Out, out, brief candle!*
Life's but a walking ſhadow, a poor player
That ſtruts and frets his hour upon the ſtage
And then is heard no more! It is a tale,
Told by an idiot, full of ſound and fury,
Signifying nothing!

And

21 The firſt folio edition reads *duſty death*: i. e. death which reduces us to duſt and aſhes; as Mr. Theobald explains it, an eſpouſer of this reading. It might be further ſtrengthened from a ſimilar expreſſion in the pſalms, xxii. 15. *thou haſt brought me to the duſt of death*: the duſt of death, *i. e.* duſty death. I don't doubt but *duſty death* was Shakeſpeare's own reading; but 'twas his firſt reading; and he afterwards altered it himſelf into *ſtudy death*, which the players finding in ſome other copy, gave it us in their ſecond

And ſomewhat before, when the doctor gives Macbeth an account of the troubled ſtate of the queen, he aſks,

Canſt thou not miniſter to a mind diſeas'd,
Pluck from the memory a rooted ſorrow,
Raze out the written troubles of the brain;
And, with ſome ſweet [22] *oblivious antidote,*
Cleanſe the ſtuff'd boſom of that perilous ſtuff
Which weighs upon the heart?

ſecond edition. *Study* then ſeems the authentic word—— To die is a leſſon ſo eaſily learnt, that *even* fools can ſtudy it: even the motley fool, in As you like it, could reaſon on the time.

'Tis but an hour ago ſince it was nine,
And after one hour more 'twill be eleven;
And ſo from hour to hour we ripe and ripe,
And then from hour to hour we rot and rot,
And thereby hangs a tale.

22 Alluding to the Nepenthe: a certain mixture, of which perhaps opium was one of the ingredients. Homer, Od. δ. 221.

Νηπενθές τ' ἄχολόν τε, κακῶν ἐπίληθον ἁπάντων.

i. e. the oblivious antidote, cauſing the forgetfulneſs of all the evils of life. What is remarkable, had Shakeſpeare underſtood Greek as well as Johnſon, he could not more cloſely have expreſſed the meaning of the old bard.

It

It might be likewise deserving notice, how finely Shakespeare observes that rule of tragedy, to paint the miseries of the great: almost all the persons in the play, more or less, are involved in calamity. The lesson to be learnt by the lower people is acquiescence in the ease of a private station, not obnoxious to those disorders, which attend greatness in the stage of the world.

23 Ἐν τοῖς πλουσίοις καὶ βασιλεῦσι καὶ τυράννοις αἱ τραγῳδίαι τόπον ἔχουσιν, οὐδεὶς δὲ πένης τραγῳδίαν συμπληροῖ, εἰ μὴ ὡς χορευτής· οἱ δὲ βασιλεῖς ἄρχονται μὲν ἀπ' ἀγαθῶν,

Στέψατε δώματα.

εἶτα περὶ τρίτον ἢ τέταρτον μέρος,

Ἰὼ Κιθαιρών, τί μ' ἐδέχου;

Arrian. L. 1. c. 25. p. 124. Marc. Anton. XI, 16.

SECT. VI.

AGAIN, let us suppose the poet had a mind, to inculcate this moral, *that villany, tho' for a time successful, will meet it's certain ruin.*

[1] ΕΙΠΕΡ ΓΑΡ ΤΕ ΚΑΙ ΑΥΤΙΚ' ΟΛΥΜΠΙΟΣ ΟΥΚ ΕΤΕΛΕΣΣΕΝ

ΕΚ ΤΕ ΚΑΙ ΟΨΕ ΤΕΛΕΙ.

What,

1 Hom. Il. δ'. 160, &c. Agamemnon soon after suggests he shall return back to Argos with ignominy; *to his much-injur'd Argos*, so he calls it; this expression carries passion

What, tho' the hand of heav'n withholds its ſtroke?
At length, tho' late, more dreadful 'twill deſcend
Down, on the author's head, his wife and offſpring.
For well I ween the fatal day draws near,
When Troy's curſt walls, and Priam with his people
Shall periſh all. High o'er their impious heads
Jove ſhakes his gloomy Aegis, fully fraught
With vengeance 'gainſt their frauds and perjuries.
Thus Fate ordains irrevocably fixt.

Thus is Hamlet made an inſtrument by providence to work the downfal of his uncle; and the puniſhment being compleated, the play ends. Were one to enter into a detail of the fable, to what advantage would the poet's art appear? The former king of Denmark being ſecretly murdered by the poſſeſſor of the crown, the fact could not be brought to light, but by the [2] intervention of a ſupernatural power. The ghoſt

with it, ΠΟΛΥΦΗΣΙΟΝ ΑΡΓΟΣ. Which the tranſcriber has alter'd into πολυδίψιον Ἄργος, miſtaking the Aeolic digamma for a Δ.

2 Ariſtotle having obſerved that the unravelling of the plot, or the ſolution of the fable, ſhould proceed from the fable itſelf, and not from any *machine*, or the interpoſition of a ſupernatural character, adds, Ἀλλὰ μηχανῇ χρητέον ἐπὶ τὰ ἔξω τῆς δράματος, ἢ ὅσα πρὸ τοῦ γίγνεται, (ἃ οὐκ οἷόν τε ἄνθρωπον εἰδέναι,) ἢ ὅσα ὕστερον, ἃ δεῖται προαγορεύσεως καὶ ἀγγελίας;

ghoſt of the murdered king was uſually ſeen to walk on a platform before the palace, where the centinels kept guard. There was a ſoldier, who doubting this tale, came on the platform out

λιάς, περὶ ποιητ. κεφ. ιε. *But a machine may be uſed with reſpect to things not included within the drama, that is to ſay either ſuch as have happened previouſly (which 'twas not poſſible for mere man to know of himſelf) or elſe ſuch as are to happen hereafter, which ſtand in need of prediction and prophetic information.* The murder of the king is a fact of this ſort, which could not be known but by a machine. Machines thus introduced add ſurpriſe and majeſty to the incidents: nor are they improbable, if according to the received and vulgarly believed opinions; as the ghoſt in Hamlet, the witches in Macbeth, &c. The epic poet has greater latitude; his *ſpecioſa miracula* are received more eaſily; he *tells* you ſtories; the tragedian *repreſents* them, and brings them before your eyes.

Segnius irritant animos demiſſa per aurem,
Quam quae ſunt oculis ſubjecta fidelibus.
Hor. art. poet. 180.

Now what is marvellous, and out of the vulgar road, is highly pleaſing. What Ariſtotle ſays to this purpoſe is worth our notice. I will give his words as they ſeem to me they ſhould be printed and corrected. Δεῖ μὲν οὖν ἔχειν, ταῖς τραγῳδίαις ποιεῖν τὸ θαυμαστόν. Μᾶλλον δ' ἐνδέχεται ἐν τῇ ἱστορίᾳ τὸ ἄλογον, (διὸ ὁ συμβαίνει μάλιστα τὸ θαυμαστόν,) διὰ τὸ μὴ ὁρᾶν εἰς τὸν πράττοντα. Ἔστι δὲ [lege Ἐπεὶ τοι] τὰ περὶ τὸν Ἔκτορα δίωξιν ἐπὶ σκηνῆς ὅπλα, γιλοῖα ἂν φανείη,

οἱ

out of curiosity, and desired to hear a particular account of this apparition. The centinel begins:

Last night of all
When yon same star, that's westward from the pole,
Had made his course t' illume that part of heav'n
Where now it burns, Marcellus and myself,
The bell then beating one——

Mar. *Peace, break thee off*; Enter the ghost. *Look, where it comes.*

With what art does the poet break off, just as he raises the curiosity of the audience; and thus avoids a long circumstantial narration? Let any

οἱ μὲν ἑστῶτες καὶ οὐ διώκοντες, ὁ δὲ ἀναιρεύων. Ἐν δὲ τοῖς ἔπεσι λανθάνει. Τὸ δὲ θαυμαστὸν, ἡδύ· σημεῖον δέ· πᾶντες γὰρ προστιθέντες ἀπαγγέλλουσιν ὡς χαριζόμενοι. *The marvellous ought to be in tragedy; but rather in the Epopea is admitted what even transgresses the bounds of reason, (by which the marvellous is chiefly raised) because the actors are not seen. So that which Homer writes of Hector, persued by Achilles, would be ridiculous on the stage; for here the soldiers must be standing still, and not persuing the flying Hector; there one person only following and beckoning the rest to stand off. But all this is not discernable in the Epopea. Now the marvellous is likewise pleasant: a proof of it is, that those, who relate any thing, generally add something or other of their own invention, to make their narration more diverting.* περὶ ποίητ. κεφ. δ.

one

one compare the [3] ſcornful ſilence of Dido's ghoſt to Aeneas, [4] the ſullen ſilence of Ajax to Ulyſſes, with the majeſtic ſilence of Hamlet's ghoſt, which occaſions ſo much terror and wonder; tho' all are highly beautiful, yet conſidering times and circumſtances, our poet will appear to the greateſt advantage. The centinels break the matter with all it's particularities, to give it an air of probability to the prince, who reſolves to watch upon the platform. At the uſual hour the ghoſt enters, and draws Hamlet apart to tell him his dreadful tale, which was improper for the reſt to be acquainted with. Our hero determines upon his behaviour, and [5] ſwears the centinels to ſecreſy. However, upon ſecond thoughts,

3 Virgil. Aen. VI. *Illa ſolo fixos oculos averſa tenebat.*

4 Homer, Odyſſ. λ'. 561.

5 He ſwears them on his ſword, very ſoldier-like, and agreeable to the ancient cuſtom of his country. Nor is this leſs ſcholar-like in our poet. Jornandes in his Gothic hiſtory mentions this cuſtom, *Sacer* [gladius] *apud Scytharum reges ſemper habitus.* Ammianus Marcellinus relates the ſame ceremony among the Huns. L. 31. c. 2. Hence our learned Spencer, B. 5. c. 8. ſt. 14.

And ſwearing faith to either on his blade.

The ſpear was held equally ſacred. *Ab origine rerum pro diis immortalibus veteres haſtas coluere.* Juſtin. L. 43. c. 2.

The

thoughts, he does not know but the apparition might be the [6] devil, that assumed his father's shape: he will therefore have surer foundations to proceed on, before he puts his intended revenge in execution; and an expedient offers itself: for certain players, arriving at court, are instructed by him to play somewhat before the king like the murder of his father.

I'll observe his looks,
I'll tent him to the quick; if he but blench,
I know my course.

And here our poet takes an opportunity to pay a fine compliment to his own art,

[7] *I've heard that guilty creatures at a play,*
Have by the very cunning of the scene
Been struck so to the soul, that presently
They have proclaimed their malefactions.

This

The spears, they called scepters, so Pausanias informs us: and this explains to us that passage in Homer, where Achilles swears by his scepter, which he hurls to the ground, *i. e.* his spear. Il. α'. 234. and 245.

6 Orestes, in Euripides, Electr. ψ. 979, has the very same doubt, that Hamlet has.

Orestes. Ἆρ αὖτ' ἀλάστωρ εἶπ' ἀπεικασθεὶς θεῷ;
Elect. Ἱερὸν καθίζων τρίποδ'; ἐγὼ μὲν οὐ δοκῶ.

7 'Tis plain Shakespeare alludes to a story told of Alexander the cruel tyrant of Pherae in Thessaly, who seeing a famous

This making of a play within a play, beſides introducing ſome ſtrokes of ſatyre on former tragedians, ſhews, by the compariſon, to what perfection our poet brought tragedy, which after him made no further progreſs. There was uſually in the beginning of every act a dumb ſhew, being a ſymbolical repreſentation of what the audience were to expect; who were well dealt with, if after all they could gueſs at the poet's meaning inveloped in a figurative and bombaſt ſtile.—But why do I enter into a detail of particular beauties, where the whole is beautiful? Divine juſtice at length overtakes the tyrant in his ſecureſt hours, and the poet is true to the cauſe of virtue.

The Electra of Sophocles, in many inſtances, is not very unlike the Hamlet of Shakeſpeare. Aegyſthus and Clytemneſtra, having murthered the former king, were in poſſeſſion of the crown, when Oreſtes returned from Phocis, where he

famous tragedian act the Troades of Euripides, was ſo ſenſibly touched, that he left the theatre before the play was ended; being aſhamed, as he owned, that he, who never pitied thoſe he murdered, ſhould weep at the ſufferings of HECUBA and Andromache. See Plutarch in the life of Pelopidas.

What's HECUBA *to him, or he to* HECUBA,
That he ſhould weep for her?

had been privately ſent by his ſiſter Electra. Theſe two contrive, and ſoon after effect the puniſhment of the murtherers. Electra is a Grecian woman, of a maſculine and generous diſpoſition of mind; ſhe had been a witneſs of the wickedneſs of thoſe two miſcreants, who had barbarouſly plotted the death of her father, the renowned Agamemnon: his ghoſt called for juſtice; and ſhe herſelf, rather than they ſhall eſcape, will be the inſtrument of vengeance. Thus when Clytemneſtra calls out to Oreſtes,

O ſon, O ſon, have mercy on thy mother! [from within.

Electra replys,

For thee ſhe felt no mercy, or thy father.

Clyt. *Oh, I'm wounded.* [from within.

Elect. *Double the blow, Oreſtes.*

There is a vaſt affectation of lenity in mankind: and I am inclin'd to believe that an Engliſh audience would ſcarcely bear this Grecian character. Soon after Oreſtes kills Aegyſthus, and, that this piece of juſtice may be a greater expiation to the manes of the murdered king, he kills him in the ſame place where Aegyſthus had killed Agamemnon.

SECT.

SECT. VII.

THO' people in a lower ſtation of life take a peculiar ſatisfaction in ſeeing wickedneſs in high places brought to puniſhment; yet are they no leſs pleaſed, when the poet condeſcends to bring matters home to themſelves, by painting the paſſions of a more domeſtic nature. Such a paſſion is *Jealouſie*; to the fatal effects of which, the peaſant is equally ſubject as the prince.

[1] An unhappy young woman (for ſo her name ſignifies) falls in love with a commander in the Venetian ſervice, who had entertain'd her with a romantic

1 Dido's caſe ſeems exactly like that of Deſdemona. The *Dux Trojanus* told her his wonderful adventures by ſea and land, of inchantments, monſters, &c. *Theſe to hear did Dido ſeriouſly incline.*

Haerent infixi pectore VULTUS
VERBAque.

She conſults her ſiſter,

Quis NOVUS *hic noſtris ſucceſſit ſedibus hoſpes!*
Quem ſeſe ore ferens! quàm forti pectore at armis!
—— *Heu quibus ille*
Jactatus fatis! quae bella exhauſta canebat!

If indeed ſhe could harbour any notions of a ſecond lover, Aeneas was the man; but that was far from her thoughts,

a romantic account of his own exploits; and hearkening to no advice, but her own miſplaced inclinations, ſhe marries him. There was an officer under him, cunning and hypocritical, with an appearance of great honeſty: he thought he had been wronged by his captain both in his bed, and in having another preferred before him. This to him ſeem'd ſufficient reaſon for revenge; and caſting how to put his revenge in execution, no readier way offered itſelf, than to ſtir up Othello to jealouſy, whoſe temper naturally led him to that fatal paſſion. Jealouſy often ariſes from an opinion of our own defects

"No, if I ever think of another lover, may——" The ſiſter, a fine lady, knew what advice ſhe would follow, viz. what her inclinations perſuaded her to,

Solane perpetuâ maerens carpere juventâ?
Nec dulces natos, Veneris nec praemia noris?
Id cinerem, aut manes credis curare ſepultos!

In ſhort, the hero, by chance, ſoon after meets his miſtreſs in a cave: a ſort of a match is huddled up between 'em: and he, having gain'd his ends, watches an opportunity, and leaves her to deſpair and death. That even a religious lawgiver, and a founder of an empire ſhould be caught with love, is no great wonder; but that he ſhould complicate his crime with cruelty and treachery, is not this ſomewhat out of character? And has not the poet a hard taſk to bring him fairly off, by the help of even his pagan deities?

to

to pleaſe; and Othello had too much reaſon to be apprehenſive of ſuch defects in himſelf; as he was by complexion a Moor, and declined in years.

The art of the poet is beyond all praiſe, where he makes Iago kindle by degrees the flames of Othello's jealous temper, which burſting out into rage and fury, occaſions firſt the deſtruction of his wife, and ſoon after his own.

SECT. VIII.

THESE three plays, of which I have above given a ſhort ſketch, end with an unhappy cataſtrophe; and all the ſtories are finely calculated to raiſe the tragical paſſions, grief, pity, and terror. 'Tis ſomewhat ſtrange, at the firſt thought, that people ſhould take any kind of delight to ſee ſcenes of diſtreſs: yet even [1] ſhipwrecks and ſtorms at ſea, when beheld from the ſhore; and embattled armies

1 Lucretius II, 1. &c. This is ſaid of the vulgar. The philoſopher receives no pleaſure from ſuch objects, but prevents the paſſion of grief, by conſidering the neceſſary and natural connexion, and relation of things. Storms and tempeſts, the violent effects of the perturbed paſſions, &c. have no beauty conſidered by themſelves; yet they are Ἐπιγινήμαῖα τῶν καλῶν.

viewed with ſafety from afar, raiſe a mixed kind of pleaſure in the ſpectator, partly from novelty, and partly from a pity of the misfortunes of other men, not without a recollection of his own ſecurity. Now if the tragic muſe can raiſe the paſſions, and refine them too, is ſhe not the hand-maid of philoſophy?

But however it muſt be confeſſed, that if any of Shakeſpeare's plays be plainly proved to have variety of fables and actions, independent each of the other, with no neceſſary or probable connexion, then muſt theſe plays be faulty, and according to the common expreſſion, without head or tail; like the picture deſcribed by [2] Horace, a mixture of incoherent and monſtrous parts. Whereas in every poem there ſhould be a natural union, as in a well proportion'd human body, where all is homogeneal, united, and compact together, ſo as to form a [3] whole.

It

2 Horace in his art of poetry, ℣. 1. &c.

3 *A whole is that which has a beginning, middle and end. The beginning ſuppoſes nothing wanting before itſelf; and requires ſomething after it: the middle ſuppoſes ſomething that went before, and requires ſomething to follow after: the end requires nothing after itſelf, but ſuppoſes ſomething that goes before.* Ariſtot. chap. vii. The ghoſt informs Hamlet he had been murder'd: this is an exact beginning; no one wants to know any thing antecedent,

but

It does not follow, becauſe a hero is one man, that the fable is therefore *one*; for one man might be employed in variety of actions, and fables. So that to deſcribe the whole hero, or the life and death of kings, and to make a hiſtorical detail of particular facts, is writing chronicles, not poems.

But

but only the conſequences; which are the middle: the murderer being deſtroyed, the ſtory ends, and nothing is required after. Othello privately marries Deſdemona; this is the beginning: his jealouſy is the middle: the effects of his jealouſy are the end. Macbeth's ambition is rouſed by the prediction of the witches; this is the beginning: his procuring the crown by murder is the middle: his puniſhment, being the effects of his ambition, is the end. And theſe ſtories are ſuch, as the memory can eaſily comprehend and retain, as a whole; εὐμνημόνευτον. Juſt as beautiful objects, being neither vaſt, nor diminutive, can eaſily be meaſured by one united view of the eye; εὐσύνοπτον. Ariſtot. κεφ. ζ. Thus in all things that are beautiful unity is evident; by this, relations and proportions are diſcovered: but where there is no idea of a whole, there is no idea of order; and conſequently no beauty.

4. The unity of the hero alone does not preſerve the unity of the fable: nor is the poet to give a hiſtorical recital of the acts of Theſeus, or Hercules; nor, like Statius, to deſcribe the whole hero,

Nos ire per omnem,
Sic amor eſt, heroa velis.

But has not Shakeſpeare been guilty of this very fault? Are not ſeveral of his plays called hiſtorical plays —The life and death of King John——The life of K. Henry VIII.——with many more of the like nature? And did not he think, that the unity of the hero conſtituted the unity of the action? 'Tis true indeed, that the editors of Shakeſpeare have given a play of his the title of *The life and death of King John*. But whoever will conſider this tragedy, will ſee the title

By this means the unity of the action is deſtroyed, as well as the ſimplicity.

Denique ſit quodvis ſimplex duntaxat et unum.
Hor. art. p. ϟ. 23.

To this purpoſe Ariſtotle in his poetics, chap. viii. Χρὴ ἄρ', καθάπερ ἐν ταῖς ἄλλαις μιμητικαῖς ἡ μία μίμησις ἑνός ἐστιν, μιᾶς τι εἶναι, καὶ ταύτης ὅλης, καὶ τὰ μέρη συνεστάναι τῶν πραγμάτων οὕτως ὥστε μεταληθιμένου τινὸς μέρους ἢ ἀφαιρουμένου, διαφέρεσθαι καὶ κινεῖσθαι τὸ ὅλον. ὃ γὰρ προσὸν ἢ μὴ προσὸν μηδὲν ποιεῖ ΕΠΙΔΗΛΟΝ, [lege ΕΠΙ ΤΟ ΟΛΟΝ,] οὐδὲ μόριον ΤΟΥΤΟ [ſcribe ΤΟΥΤΟΥ] ἔστι. *'Tis requiſite therefore that as in other imitative arts, the imitation, which is one, is only of one thing, ſo the fable, as it is the imitation of an action, ſhould imitate an action, which is one, and beſides this a whole; and that the parts of the ſeveral incidents ſhould be ſo combined together, that any one part being tranſpoſed or retrenched, the whole ſhould find the difference and be changed alſo. For whatever can be added or left out, yet ſo as to make nothing*

title ſhould be, *The troubles and death of King John.* For John having unjuſtly ſeized the crown, and excluded the rightful heir, his nephew Arthur Plantagenet, the king of France eſpouſes the intereſt of the young prince. Hence ariſe king John's troubles, his puniſhment and death. *The life of K. Henry* VIII. would not improperly be entitled, *The fall of cardinal Woolſey.* The cardinal is ſhewn in the ſummit of his power and pride; and his fall was in a good meaſure owing to the king's marriage with Anna Bullen. Here therefore the play ſhould have ended; but flattery to princes has hurt the

nothing for the whole, cannot be any part of that whole. Again in chap. xxiii. Ταύτῃ δισπίσιος ἂν φανείη Ὅμηρος παρὰ τὰς ἄλλας, τῷ μηδὲ τὸν πόλεμον καίπερ ἔχοντα ἀρχὴν καὶ τέλος, ἐπιχειρῆσαι ποιεῖν ὅλον· λίαν γὰρ ἂν μέγας, καὶ οὐκ εὐσύνοπτος ἔμελλεν ἔσεσθαι· ἢ τῷ μεγέθει μὲν ἐπιεικῶς πεπλησμένον τῇ ποικιλίᾳ. Νῦν δ' ἓν μέρος ἀπολαβών, ἐπεισοδίοις κέχρηται αὐτῶν πολλοῖς. The latter part is corrupted, αὐτῶν is got out of its place, and ſhould be changed into αὐτῦ; viz. πολέμου, and placed after μέρος, thus; Νῦν δ' ἓν μέρος αὐτῦ ἀπολαβών, ἐπεισοδίοις κέχρηται πολλοῖς. *Homer, in reſpect to other poets, herein appears divine, in that he treats not of the whole war, though it has a beginning, and an end: for it would be too great, and not to be comprehended at one view: or ſuppoſe he could have reduced it to a juſt extent, yet it would have been perplexed with ſuch a variety of incidents. But now taking one part only of the war, he introduces a great number of epiſodes.*

beſt

beſt poems: and of this, I ſhall ſpeak [5] hereafter. Other plays of our poet are called, *Firſt and ſecond parts*, as *The firſt and ſecond parts of king Henry* IV. But theſe plays are independent each of the other. *The firſt part*, as 'tis named, ends with the ſettlement in the throne of king Henry IV, when he had gained a compleat victory over his rebellious ſubjects. *The ſecond part* contains king Henry's death; ſhewing his ſon, afterwards Henry V, in the various lights of a good-natured rake, 'till he comes to the crown; when 'twas neceſſary for him to aſſume a more manlike character, and princely dignity. To call theſe two plays, *firſt and ſecond parts*, is as injurious to the author-character of Shakeſpeare, as it would be to Sophocles, to call his two plays on Oedipus, *firſt and ſecond parts of King Oedipus*. Whereas the one is [6] *Oedipus King of Thebes*, the other, *Oedipus at Athens*.

Julius Caeſar is as much a *whole*, as the Ajax of Sophocles: which does not end at the death of Ajax, but when the ſpectators are made acquainted with ſome conſequences, that might be expected after his death; as the reconciliation

5 See below ſect. XIV.

6. Οἰδίπους τύραννος. Οἰδίπους ἐπὶ κολωνῷ. viz. a hilloc near Athens, where his daughter Antigone conducted him after his expulſion from Thebes.

between

between Teucer and the Grecian chieftains, and the honourable interment of Ajax. Nor does our poet's play end, at the death of Julius Caeſar, but when the audience are let into the knowledge of what befel the conſpirators, being the conſequences of the murder of the hero of the play. The ſtory hangs together as in a heroic poem.

The fable is one in *The Tempeſt*, viz. the reſtoration of Proſpero to the dukedom of Milan: and the poem haſtens into the midſt of things, preſenting the uſurping duke ſhipwrecked on the inchanted iſland, where Proſpero had long reſided.

The unity of action is very viſible in *Meaſure for Meaſure*. That reflection of Horace,

Quid leges ſine moribus
Vanae proficiunt?

is the chief moral of the play. How knowing in the characters of men is our poet, to make the ſevere and inexorable Angelo incur the penalty of that ſanguinary law, which he was ſo forward to revive?

The three plays containing ſeveral hiſtorical tranſactions in the reign of K. Henry VI. (if entirely written by Shakeſpeare, which I ſomewhat

what ſuſpect) are only rude and rough draughts; and tho' they have in them many fine paſſages, yet I ſhall not undertake to juſtify them according to the ſtrict rules of criticiſm.

SECT. IX.

FROM what has been already obſerved, it becomes leſs difficult to ſee into the art and deſign of Shakeſpeare, in forming and planing his dramatic poems. The unity of action he ſeems to have thought himſelf obliged to regard; but not at all the unities of time and place; no more, than if he were writing an epic poem. Ariſtotle (our chief authority, becauſe he drew his obſervations from the moſt perfect models) tells us, that the epic poem has no determined time, but the dramatic he fixes to a [1] ſingle day: the former is to be *red*, the latter to be *ſeen*. Now a man cannot eaſily impoſe on himſelf, that what he ſees repreſented in a continued action, at a certain period of time, and in

1 Ὅτι μάλιστα πειρᾶται ὑπὸ μίαν περίοδον ἡλίου εἶναι, ἢ μικρὸν ἐξαλλάττειν· ἡ δὲ ἐποποιία, ἀόριστος τῷ χρόνῳ. *Tragedy as much as poſſible tries to confine itſelf to one period of the ſun,* [ſpeaking with reſpect to it's ſuppoſed *diurnal* motion] *or to exceed it as little as may be: the epopaeia is unlimited as to time.* Ariſt. περὶ ποιητ. κεφ. ε.

a certain

a certain place, ſhould take up ſeveral years, and be tranſacted in ſeveral places. But dramatic poetry is the art of impoſing; and he is the beſt poet, who can beſt impoſe on his audience; and he is the wiſeſt man, who is eaſieſt impoſed on. The ſtory therefore (which is the principal part, and as it were the very ſoul of tragedy) being made a *whole*, with natural dependance and connexion; the ſpectator ſeldom conſiders the [2] length of time neceſſary to produce all theſe incidents, but paſſes all that over; as in *Julius Caeſar*, *Macbeth*, *Hamlet*, and in other plays of our poet.

2 The real length of time in *Julius Caeſar* is as follows, A. U. C. 709. a frantic feſtival, ſacred to Pan and called Lupercalia, was held in honour of Caeſar, about the middle of february, when the regal crown was offered him by Antony: March 15, he was ſlain. A. U. C. 710. Nov. 27. the triumvirs met at a ſmall iſland, formed by the river Rhenus, near Bononia, and there adjuſted their cruel proſcription. A. U. C. 711. Brutus and Caſſius were defeated near Philippi.——Macbeth reigned ſeventeen years. So Johan. de Fordin Scoticron. L. iv. c. 45. *Macbabeus malignorum vallatus turmis et opibus praepotens regali dignitate potitus an. dom.* MXL. *regnavit annis* XVII.——But the time is ſo artfully paſſed over, and the incidents ſo connected, that the ſpectator imagines all continued, and without interruption.

To

To impoſe on the audience, with reſpect to the unity of place, there is an artificial contrivance of ſcenes. For my own part, I ſee no great harm likely to accrue to the underſtanding, in thus accompanying the poet in his magical operations, and in helping on an innocent deceit; while he not only raiſes or ſooths the paſſions, but tranſports me from place to place, juſt as it pleaſes him, and carries on the thread of his ſtory.

This perpetual varying and ſhifting the ſcene, is a conſtant cauſe of offence to many who ſet up for admirers of the ancients. [3] Johnſon, who thought

[3] In his prologue to Every man in his humour. Sir Philip Sydney, in his defence of poeſie, has the following no bad remark. "Our tragedies and comedies, not without cauſe cried out againſt, obſerving rules neither of "honeſt civilitie, nor ſkilful poetrie. Excepting Gorboduck (againe I ſay of thoſe that I have ſeene) which "notwithſtanding, as it is full of ſtately ſpeeches, and well "founding phraſes, climing to the height of Seneca his "ſtile, and as full of notable moralitie, which it doth moſt "delightfully teach, and ſo obtaine the very end of poeſie. "Yet in truth it is very defectuous in the circumſtances, "which grieves me, becauſe it might not remaine as an "exact modell of all tragedies. For it is faultie both in "place and time, the two neceſſarie companions of all corporal actions. For where the ſtage ſhould alway repre-

"ſent

thought it a poetical ſin to tranſgreſs the rules of the Grecians, and old Romans, has this glance at his friend Shakeſpeare.

To

" ſent but one place; and the uttermoſt time preſuppoſed " in it ſhould bee, both by Ariſtotle's precept, and common " reaſon, but one day; there are both many days, and " many places inartificially imagined. But if it be ſo in " Gorboducke, how much more in all the reſt? where you " ſhall have Aſia of the one ſide and Affricke on the other, " and ſo many other under-kingdoms, that the plaier when " he comes in, muſt ever begin with telling where he is, or " elſe the tale will not be conceived. Now ſhall you have " three ladies walke to gather flowers, and then we muſt " beleeve the ſtage to bee a garden. By and by we heare " news of ſhipwracke in the ſame place, then wee are to " blame if we accept it not for a rocke. Upon the backe of " that comes out a hideous monſter with fire and ſmoke, " and then the miſerable beholders are bound to take it for " a cave: while in the mean time two armies flie in, repre- " ſented with foure ſwordes and bucklers, and then what " hard heart will not receive it for a pitched field? Now of " time they are much more liberal: for ordinarie it is, that " two young princes fall in love; after many traverſes ſhee " is got with childe, delivered of a faire boy, hee is loſt, " groweth a man, falleth in love, and is ready to get another " childe; and all this in two houres ſpace: which how " abſurd it is in ſenſe, even ſenſe may imagine. * * * But " beſides theſe groſſe abſurdities, how all their playes bee " neither right tragedies, nor right comedies, mingling " kings and clownes, not becauſe the matter ſo carrieth it,

To make a child now ſwaddled to proceed
Man, and then ſhoote up in one beard and weed
Paſt threeſcore years, or with three ruſty ſwords,
And help of ſome few [4] *foot-and-half-foote words*
[5] *Fight over Yorke and Lancaſter's long jarres,*
And in the tyring-houſe bring wounds to ſcarres.
He rather prays you will be pleas'd to ſee
One ſuch, to day, as other plays ſhould be.
[6] *Where neither chorus wafts you o're the ſeas* &c.

And again in his play, Every man out of his humour:

Mit. *How comes it then, that in ſome one play we ſee ſo many ſeas, countryes and kingdoms, paſt over with ſuch admirable dexteritie?*

" but thruſt in the clowne by head and ſhoulders to play a " part in majeſticall matters, with neither decency nor dif- " cretion: ſo as neither the admiration and commiſeration, " nor the right ſportfulneſſe, is by their mongrell tragi- " comedy obtained. * * * I know the ancients have one " or two examples of tragicomedies, as Plautus hath " Amphitrio. But if we marke them well, we ſhall finde " that they never, or very daintily match horne-pipes and " funerals. * * * The whole tract of a comedie ſhould be " full of delight, as the tragedie ſhould be ſtill maintained " in a well raiſed admiration."

4 *Seſquipedalia verba.* Hor. Art. Poet. ℣. 97.

5 Thoſe three plays relating the hiſtory of K. Henry VI. are much the worſt of Shakeſpeare's plays.

6 In Shakeſpeare's K. Henry V.

Cor.

Cor. *O, that but ſhews how well the authours can travaile in their vocation, and out-runne the apprehenſion of their auditory.*

Whether the unity of time and place is ſo neceſſary to the drama, as ſome are pleaſed to require, I cannot determine; but this is certain, the duration ſhould ſeem uninterrupted, and the ſtory ought to be one.

SECT. X.

AS dramatic poetry is the imitation of an action, and as there can be no action but what proceeds from the manners and the ſentiments; manners and ſentiments are its eſſential parts; and the former come next to be conſidered, as the ſource and cauſe of action. 'Tis action that makes us happy or miſerable; and 'tis manners, whereby the characters, the various inclinations, and genius of the perſons are marked and diſtinguiſhed. There are four things to be obſerved in manners.

I. That they be [1] *good.* Not only ſtrongly marked and diſtinguiſhed, but *good* in a moral ſenſe, as far forth as the character will allow.

1 Ἐν μὲν οὖν πρῶτον ὅπως χρηστὰ ᾖ. Ariſtot. περὶ ποιητ. κεφ. ιε.

A Thais of Menander was as moral, as you could ſuppoſe a courteſan to be; and ſo were all Menander's characters, as we may judge from his tranſlator Terence. They were *good* in a moral, common, and ordinary acceptation of the word, not in a high philoſophical ſenſe. In Homer, the parent of all poetry, the angry, the inexorable Achilles has valour, friendſhip, and a contempt of death. In Virgil, the trueſt of his copyers, even Mezentius, the cruel and atheiſtical tyrant, finely oppoſed to the pious Aeneas, when he reſolves not to ſurvive his beloved ſon Lauſus, raiſes ſome kind of pity in the reader's breaſt,

[2] *Aeſtuat ingens*
Imo in corde PUDOR, *miſtoque inſania luctu,*
Et furiis agitatus AMOR, *et* CONSCIA VIRTUS.

Milton would not paint the Devil without ſome moral virtues; he has not only valour and conduct, but even compaſſionate concern,

[3] *Thrice he aſſay'd, and thrice in ſpight of ſcorn*
Tears ſuch as Angels weep, burſt forth.

and prefers the general cauſe, to his own ſafety and eaſe.

2 Virgil. Aen. X, 870. 3 Milt. Par. l. I, 619.

[4] *Nor fail'd they to expreſs how much they prais'd,*
That for the general ſafety he deſpis'd
His own.

So that the Devil's character has every thing agreeable to the modern notions of a hero; but nothing of thoſe chriſtian characters, humility and reſignation to the will of God; the great and characteriſtic virtues of chriſtianity, which our divine epic poet would chiefly inculcate.

But what ſhall we ſay then of ſuch characters, as a Polyphemus, Cacus, Caliban, the Harpyes, and the like monſtrous, and out of nature productions? They ſeem to be in the poetical world, what in the natural are called *luſus naturae*; ſo theſe are *luſus poetici*, the ſportive creations of a fertil imagination, introduced, by the bye, to raiſe the paſſions of admiration and abhorrence; and indeed they are ſo far under-parts, as to be loſt in the grand action.

Upon theſe principles I cannot defend ſuch a character as Richard III. as proper for the ſtage. But much more faulty is the Jew's character, in The Merchant of Venice; who is cruel without neceſſity. Theſe are not pictures of human creatures, and are beheld with horror and deteſtation.

[4] Milt. II. 480.

In this poetical painting of the manners of men, it ought to be remember'd, that 'tis the human creature in general ſhould be drawn, not any one in particular. Now *man* is of a mixed nature, virtue and vice alternately prevailing; it being as difficult to find a perſon thoroughly vitious, as thoroughly virtuous. Thus Philoſophers, who make human nature their ſtudy, ſpeak of it; and thus the [5] greateſt of all philoſophers, having touched upon the character of the miſanthrope, adds, Δῆλον ὅτι ἄνευ ΤΕΧΝΗΣ τῆς περὶ τὰ ἀνθρώπεια ὁ τοιοῦτος χρῆσθαι ἐπιχειρεῖ τοῖς ἀνθρωπείοις· εἰ γάρ ποτε μετὰ τέχνης ἐχρῆτο, ὥσπερ ἔχει, ἅτως ἂν ἠγήσαιτο, τὰς μὲν χρησὰς καὶ πονηρὰς σφόδρα ὀλίγας εἶναι ἐκλέκτας, τὰς δὲ μεταξὺ πλείστας. Thoſe who profeſs a hatred of mankind and ſociety, and would paint human nature ill, want *art*, and are but bunglers in the ſcience they profeſs. For it muſt be by long habit, and unnatural practice, that a *man* can become void of *humanity* and *human* affections: ſince, as our [6] maſters in this *man-ſcience* have obſerved, even public

5 Socrates in Plato's Phaedo. p. 89, 90. edit. H. Steph.

6 Plato in rep. l. 1. p. 351. edit. Steph. Δοκεῖς ἂν ἢ πόλιν, ἢ στρατόπεδον, ἢ λῃστὰς, ἢ κλέπτας, ἢ ἄλλό τι ἔθνος, ὅσα κοινῇ ἐπί τι ἔρχεται ἀδίκως, πρᾶξαι ἄν τι δύνασθαι, εἰ ἀδικοῖεν ἀλλήλους; Cicero in Off. II. 11. *Cujus* [juſtitiae] *tanta vis*

public robbers are not often without ſocial and generous principles. Whenever, therefore, a human creature is made to deviate from what is fair and good, the poet is unpardonable if he does not ſhew the motives which led him aſtray, and dazled his judgment with falſe appearances of happineſs. Mean while how beautiful is it to ſee the ſtruggles of the mind, and the paſſions at variance; which are wanting in the ſteady villain, or ſteady philoſopher? and theſe are characters that ſeldom appear on the ſtage of the world. But what is tragic poetry without paſſion? In a word, 'tis ourſelves, and our own paſſions, that we love to ſee pictured; and in theſe repreſentations we ſeek for delight and inſtruction.

II. The manners ought to be [7] *ſuitable.* When the poet has formed his character, the perſon is to act up to it. And here the age, the ſex, and

vis eſt, ut nec illi quidem, qui maleficio et ſcelere paſcuntur, poſſint ſine ulla particulâ juſtitiae vivere. Epict. I. 2. c. 20. Οὕτως ἰσχυρόν τι καὶ ἀνικίνητόν ἐστιν ἡ φύσις ἡ ἀνθρωπική. Πῶς γὰρ δύναῖαι ἄμπιλος μὴ ἀμπιλικῶς κινεῖσθαι, ἀλλ' ἐλαϊκῶς; ἢ ἐλαία πάλιν μὴ ἐλαικῶς, ἀλλ' ἀμπιλικῶς; ἀμήχανον, ἀδιανόητον. Οὐ τοίνυν οὐδ' ἄνθρωπον οἷόν τε πανῖελῶς ἀπολέσαι τὰς κινήσεις τὰς ἀνθρωπικάς.

7 Διύτερον δὲ, τὰ ἁρμόττοντα. Ariſt. περὶ ποιητ. κεφ. ιε. *Reddere perſonae ſcit convenientia cuique.* Hor. poet. ℣. 316.

condition, are to be conſidered: thus what is commendable in one, may be faulty in another. An inſtance of the ſuitableneſs of character we have in Milton, where Eve withdraws when ſhe finds her huſband and the angel entring on ſtudious thoughts abſtruſe.

[8] *Her huſband the relater ſhe prefer'd*
Before the angel; and of him to aſk
Choſe rather: He, ſhe knew, would intermix
Grateful digreſſions, and ſolve high diſpute
With conjugal careſſes.

When he gave theſe ſuitable manners to Eve, he had in his mind Plato's great art, ſo much commended by [9] Cicero, in making old Cephalus withdraw in the firſt book of his republic on the pretence of a ſacrifice.

8 Par. loſt. VIII, 40.

9 Cic. ad Att. l. IV. ep. 16. *Quod in iis libris, quos laudas, perſonam deſideras ſcaevolae, non eam temere dimovi: ſed feci idem, quod in πολιτείᾳ, deus ille noſter, Plato: cum in Piraeeum Socrates veniſſet ad Cephalum, locupletem et feſtivum ſenem; quoad primus ille ſermo haberetur, adeſt in diſputando ſenex: deinde cum ipſe quoque commodiſſime locutus eſſet, ad rem divinam dicit ſe velle diſcedere; neque poſtea revertitur. Credo Platonem vix putaſſe conſonum fore, ſi hominem id aetatis in tam longo ſermone diutius retinuiſſet.*

Shakeſpeare

Shakeſpeare ſeems to me not to have known ſuch a character as a fine lady; nor does he ever recognize their dignity. What tramontanes in love are his Hamlets, the young Percy, and Henry the Fifth? Inſtead of the lady Bettys, and lady Fannys, who ſhine ſo much in modern comedies, he brings you on the ſtage plain Mrs. Ford and Mrs. Page, two honeſt good-humoured wives of two plain country gentlemen. His tragic ladies are rather ſeen, than heard; ſuch as Miranda, Deſdemona, Ophelia, and Portia. So Lavinia is juſt ſhewn in Virgil, innocent and quiet. And the poet is ſo far from intermixing in his divine poem any thing of that kind, which we moderns term gallantry; that Juno is drawn a meer Fury: Dido and her ſiſter Anna plot together to debauch the pious prince of the Trojans: On this ſide they ſet the fleet on fire; on that, they blow the trumpet to ſedition: and even a heroine cannot forget the inconſtancy of the ſex, as [10] Boſſu ingeniouſly obſerves; her eyes

10 See Boſſu of the epic poem. IV, 11. Camilla's character, the heroine, Virgil has *artfully* daſhed with this tincture of vanity, and love of finery; he knew their natural inclination from ſtories of his own country. The mother of Coriolanus, with other Roman women, had pre-

eyes are caught with the gawdy dreſs of a Trojan; ſhe eagerly perſues the glittering ſpoils, and loſes her life in the attempt.

How conformable to their characters are the ambitious Macbeth, and the jealous Othello? Tho' Falſtaff is a fardle of low vices, a lyar, a coward, a thief; yet his good-humour makes him a pleaſant companion. If you laugh at the oddneſs of Fluellin, yet his bravery and honeſty

ſerved their country from fire and ſword, and the reſentment of that proud patrician. How could the ſenate reward them proportionably to their deſert? Why, as Valerius Maximus tells us, l. 5. c. 2. *Sanxit uti faeminis ſemitâ viri cederent—permiſit quoque his purpurea veſte et aureis uti ſegmentis.* Which we may tranſlate, *The ſenate ordered that the men ſhould give the women the upper-hand, and allowed them to wear fine cloaths, and ornaments of gold.* However old Cato ſome time after, aſſiſted by the tribunes, was reſolved to repeal this order, but the clamours, and uproars of the ladies were ſo great, that he was forced to deſiſt. Livy's account [L. 34.] of this female commotion is admirable. If we look into Milton, we ſhall there find this vanity in Eve, when in her innocent ſtate; that Narciſſus-like admiration of herſelf, which the poet paints, B. IV. ℣. 449, &c. far exceeds any thing in Ovid: and the glozing tempter at length catches her with flattery. B. IX, ℣. 532. &c. What ſhall we think after this of ſuch unpoetical characters, as Marcia and Lucia in Addiſon's Cato? But the leſs that women appear on the ſtage, generally

honeſty claim a laugh of love, rather than of contempt. Theſe manners, and moſt others which the poet has painted, are agreeable to the character, and ſuitable to his deſign.

III. The poet ſhould give his manners that reſemblance which hiſtory, or common report has publiſhed of them. This is to be underſtood of known [11] characters. Shakeſpeare very ſtrictly obſerves this rule, and if ever he varies from it, 'tis with great art; as in the character of Banquo, mention'd above. Of thoſe characters, which he has taken from the Engliſh chronicles, as king John, Henry VIII, cardinal Wolſey, &c. the manners and qualities are like to what hiſtory reports of them. [12] Breval, in

nerally the better is the ſtory: and unmarried women are left entirely out in Shakeſpeare's beſt plays, as in Macbeth, Othello, Julius Cæſar; in Hamlet, Ophelia is neceſſary to carry on the plot of the pretended madneſs. After the Reſtoration women were ſuffered to act on the ſtage, and ſtories were formed for them, wherein they acted the principal parts. Hence the ſtage began to be corrupted; and at the ſame time ſprung up, love, honour, gallantry, and ſuch like Gothic ornamental parts of poetry; and Shakeſpeare, and Johnſon in proportion were deſpiſed.

11 Ariſtot. περ. ι. τρίτον δὲ, τὸ ὅμοιον. i. e. this likeneſs muſt be drawn from hiſtory, or common report. *Aut famam ſequere.* Horat. art. poet. 119.

12 Breval's travels, p. 104.

his account of Verona, introducing the ſtory of Romeo and Juliet, has the following remark. "Shakeſpeare, as I have found upon a ſtrict "ſearch into the hiſtories of Verona, has va-"ried very little either in his names, characters, "or other circumſtances from truth, and mat-"ter of fact. He obſerved this rule indeed in "moſt of his tragedies, which are ſo much the "more moving, as they are not only grounded "upon nature, and hiſtory, but likewiſe as he "keeps cloſer to both than any dramatic writer "we ever had beſides himſelf."

To conſider in this view ſome of the characters in Julius Caeſar. M. Junius Brutus was a Stoic philoſopher; the Stoics were of all ſects the moſt humane and mild, and all profeſſedly common-wealthſmen. They made every thing ſubmit to honeſty, but *that* they ſubmitted to nothing. 'Twas therefore the tyrant Caeſar, the ſubverter of his country and the conſtitution, that Brutus killed, not the friendly Caeſar.

Can we ſtand by, and ſee
Our mother robb'd and bound and raviſh'd be,
Yet not to her aſſiſtance ſtir,
Pleas'd with the ſtrength and beauty of the raviſher?
Or ſhall we fear to kill him, if before
The cancell'd name of friend he bore?

Ingrateful

Ingrateful Brutus do they call?
Ingrateful Caeſar, who could Rome enthral!

C. Caſſius was more of an Epicurean by name, than principle. He was of an impetuous temper, could not brook the thoughts of a maſter, and was beſide of a ſevere life, and manners. Seneca ſays of him, Ep. 547. *Caſſius totâ vitâ aquam bibit.*

Cicero was by nature timorous, and [13] vainglorious. An improper perſon to be truſted with ſo great an enterprize. He had beſide been a flatterer of Caeſar.

The characters of the [14] conſpirators were in after ages all abuſed, when hiſtorians and poets turn'd court-flatterers. And even the proſcriptions of thoſe three ſucceſsful villains, the falſe and cruel Octavius, the wild and profligate An-

13 This part of Cicero's character Brutus touches on.

" O name him not; let us not break with him:
" For he will never follow any thing,
" That other men begin.

14 Even Brutus they belied at his death; for he never was ſo little of a philoſopher as to call virtue an empty name, and no ſolid good, becauſe he miſſed his aim to reſtore the Roman liberty.

Nunquam ſucceſſu creſcit honeſtum.

tony,

tony, the ſtupid Lepidus, were either palliated or excuſed. The cruelty of Octavius is particularly mention'd by Suetonius, *Reſtitit aliquandiu collegis, ne qua fieret proſcriptio, ſed inceptam utroque acerbius exercuit.* But with theſe and other vices he ſtill preſerved great dignity, and, what we moderns call, good-breeding; a ſort of mock-virtues of a very low claſs. And this character of Octavius Shakeſpeare has very juſtly preſerved in his play.

IV. The manners ought to be [15] uniform and conſiſtent: and, whenever a change of manners is made, care ſhould be taken that there appear proper motives for ſuch a change; and the audience are to be prepared before hand. There is a very fine inſtance of this conſiſtent change in Terence. Demea begins to find that all his peeviſh ſeverity avail'd nothing; no reformation

15 Τέταρτον δὲ τὸ ὁμαλόν· καὶ γὰρ ἀνώμαλός τις ἢ ὁ τὴν μίμησιν παρέχων, καὶ τοιοῦτον ἦθος ὑποτιθεὶς, ὅμως ὁμαλῶς ἀνώμαλον δεῖ εἶναι. *The fourth is that the manners be equal: and ſhould the perſon, who is the ſubject of imitation, be unequal in his manners, yet we ought to make them equally unequal.* Ὁμαλῶς ἀνώμαλον as the manners of Tigellius in Horace, *conſtans in levitate.*

Servetur ad imum
Qualis ab incepto proceſſerit, et ſibi conſtet.
Hor. art. poet. 126.

was

was made by it, every one hated and avoided him as much as they loved his brother, whoſe manners were diametrically oppoſite. The old man reſolves to try a contrary behaviour, and takes himſelf roundly to taſk,

Ego ille agreſtis, ſaevus, triſtis, parcus, truculentus, tenax.

But how great is the poet's art? Having thus prepared the ſpectators for a change of manners, you plainly perceive how [15] aukwardly this new aſſumed character ſits upon the old man; his civility is all forced. 'Tis as when ſinners turn ſaints, all is over-acted.

Who does not all along ſee, that when prince Henry comes to be king, he will aſſume a character ſuitable to his dignity? And this change the audience expect.

P. Henry. *I know you all, and will a while uphold*
The unyok'd humour of your idleneſs:
Yet herein will I imitate the ſun,
Who doth permit the baſe contagious clouds

15 Mr. Theobald, in a preface to his edition of Shakeſpeare, blames Terence for this change in the character of Demea: than which change nothing more agreeable to the ſtricteſt decorum was ever imagined.

To ſmother up his beauty from the world;
That when he pleaſe again to be HIMSELF,
Being wanted, he may be more wondred at,
By breaking through the foul and ugly miſts
Of vapours, that did ſeem to ſtrangle him.

The uxorious and jealous Othello is eaſily wrought to act deeds of violence and murder. You know the haughty Coriolanus will perſevere in his obſtinacy and proud contempt of the commons: as well as that the reſentful [17] Achilles will never be prevailed on, by any offers from Agamemnon, to return to the field. Angelo ſo ſevere againſt the common frailty of human nature, never turns his eye on his own character. What moroſe bigot, or demure hypocrite ever did? From Hamlet's filial affection, you expect what his future behaviour will be, when the ghoſt bids him *revenge* his murder. The philoſophical character of Brutus bids you expect conſiſtency and ſteadineſs from his behaviour: he thought the killing of Antony, when Caeſar's aſſaſſination was reſolved on, would appear too bloody and unjuſt:

Let us be SACRIFICERS, *but not butchers:*
Let's carve him as a diſh FIT FOR THE GODS.

17 Hom. Il. IX.

The

The hero, therefore, full of this idea of ſacrificing Caeſar to his injured country, after ſtabbing him in the ſenate, tells the Romans to ſtoop, and beſmear their hands and their ſwords in the blood of the ſacrifice. This was agreeable to an ancient and religious cuſtom. So in [18] Aeſchylus we read, that the ſeven captains, who came againſt Thebes, ſacrificed a bull, and dipped their hands in the gore, invoking, at the ſame time, the gods of war, and binding themſelves with an oath to revenge the cauſe of Eteocles. And [19] Xenophon tells us, that when the barbarians ratified their treaty with the Greeks, they made a ſacrifice, and dipped their ſpears and ſwords in the blood of the victim. By this ſolemn action Brutus gives the aſſaſſination of Caeſar a religious air and turn; and hiſtory too informs us, that he marched out of the ſenate houſe, with his bloody hands, proclaiming liberty.

As there is nothing pleaſes the human mind ſo much as order, and conſiſtency; ſo when the poet has art to paint this uniformity in manners, he not only hinders confuſion, but brings the audience acquainted, as it were, with the perſon repreſented; you ſee into his character,

18 Eſch. in Theb. v. 42. &c. 19 Xen. Anab. 6.

know

know how he will behave, and what part he will take on any emergency. And Shakeſpeare's characters are all thus ſtrongly marked and manner'd.

SECT. XI.

A Queſtion here ariſes, which I ſhall leave to the reader's conſideration. It being proved that manners are eſſential to poetry, muſt not the poet, not only know what morals and manners are, but be himſelf likewiſe a moral and honeſt man? Or can there be knowledge without practice? 'Tis certain no one can expreſs and paint manners, without knowing what manners are, how they become deformed and monſtrous, how natural and beautiful. Nor can he know others without knowing himſelf; what he is, what conſtitutes his good, and what his ill. But whether ſuch an enquiry will be attended with anſwerable practice, will depend on the fairneſs and ſincerity of the enquirer. For there is not that man living, who does not act the hypocrite more with reſpect to himſelf, than to the reſt of the world.—But this is a myſterious ſubject, too long for this place: and it may be ſufficient therefore at preſent, if we have the authorities of a poet or two, without

out being at the trouble of going to the more abſtruſe philoſophers. Let us hear Horace:

Qui didicit patriae quid debeat, et quid amicis;
Quo ſit amore parens, quo frater amandus et hoſpes;
Quod ſit conſcripti, quod judicis officium, quae
Partes in bellum miſſi ducis; ILLE PROFECTO
REDDERE PERSONAE SCIT CONVENIENTIA CUIQUE.

And Johnſon, in his dedication of his Volpone to the two univerſities: "It is certaine, nor can "it with any fore-head be oppoſed, that the "too much licenſe of *poetaſters*, in this time, "hath much deformed their miſtriſs; that "every day, their manifold and manifeſt igno-"rance, doth ſtick unnatural reproaches upon "her: but for their petulancy, it were an act "of the greateſt injuſtice, either to let the "learned ſuffer; or ſo divine a ſkill (which "ſhould not indeed be attempted with uncleane "hands) to fall under the leaſt contempt. For, "if men will impartially, and not a-ſquint "looke toward the offices, and ſanction of a "poet, they will eaſily conclude to themſelves, "the impoſſibility of any one man's being the "*good poet*, without firſt being a *good man*." Our learned comedian being a great reader of

Greek authors, has literally translated [1] Strabo's words. Ἡ δὲ ποιητῶ συνέζευκται τῇ τῶ ἀνθρώπου· καὶ οὐχ οἷόν τε ΑΓΑΘΟΝ γενέσθαι ΠΟΙΗΤΗΝ, μὴ πρότερον γεννηθέντα ΑΝΔΡΑ ΑΓΑΘΟΝ. As to our poet, he is an undoubted example for that side of the question, which one would wish to hold true in general. All his contemporaries answer for his honesty.

Look how the father's face
Lives in his issue, even so the race
Of Shakespeare's mind and manners brightly shines
In his [2] *well-torned and true-filed lines.*

And in his Discoveries. " I remember the " players have often mention'd it as an honour " to Shakespeare, that in his writing, (whatso- " ever he penn'd) he never blotted out a line. " My answer hath been, Would he had blotted " a thousand. Which they thought a malevo- " lent speech. I had not told posterity this, " but for their ignorance, who chose that cir- " cumstance to commend their friend by, " wherein he most faulted. And to justifie " mine own candor, (*for I loved the Man, and*

1 Strabo, l. 1. p. 33.

2 Johnson had the expression of the ancients in view, *bene tornatos, et limatos versus.*

" *do*

" *do honour his memory, on this ſide idolatry, as*
" *much as any.)* HE WAS INDEED HONEST
" AND OF AN OPEN AND FREE NATURE: had
" an excellent phantſie, brave notions, and
" gentle expreſſions: wherein he flowed with
" that facility, that ſometime it was neceſſary
" he ſhould be ſtop'd: *ſufflaminandus erat*; as
" [3] Auguſtus ſaid of Haterius. His wit was in
" his own power; would the rule of it had been
" ſo too. Many times he fell into thoſe things,
" that could not eſcape laughter: As when he
" ſaid in the perſon of Caeſar, one ſpeaking to
" him, [4] *Caeſar, thou doſt me wrong.* He re-
" ply'd; *Caeſar did never wrong but with juſt*
" *cauſe:* and ſuch like; which were ridiculous.
" But he redeemed his vices with his virtues.
" There was ever more in him to be praiſed
" than to be pardoned."

If Shakeſpeare was this honeſt man, he muſt have felt what the charms of honeſty were, and

3 Seneca 4. declam.

4. He cites by memory, which is often treacherous. In Julius Caeſar, Act III. the paſſage is thus,

Caeſar. *Know, Caeſar doth not wrong, nor without cauſe*
Will he be ſatisfied.

The ſame kind of treacherous memory made Longinus cenſure Xenophon, for what Xenophon never wrote. See his treatiſe περὶ ὕψ. κεφ. δ'.

thus have expreſſed it, as they ſay, *to the life*. And I cannot help obſerving that the greateſt beauty in poetry is moral painting; every thing elſe almoſt may be reduced to mechanical rules. Our poets therefore are to endeavour to get a view of virtue in her own ſhape, and admire her lovely form; and from this knowledge they ſhould animate every image and deſcription. As far forth as affections, cauſes, events, &c. participate of this primary and original ſource of perfection, they are lovely and beautiful; when loſt to this, they become horrid and deformed. Some writers there are, who ſeek for beauty from other ſources; Hobbs fairly gives us his opinion in his [5] Leviathan. "In a good poem both judgment and fancy are "required: but the fancy muſt be more emi-"nent; becauſe they pleaſe for the *extrava-"gancy*; but ought not to diſpleaſe by indiſ-"cretion." Hobbs had a ſtrange way of expreſſing himſelf; if *extravagancy* bears ſuch a ſway in poetry, then is Taſſo a better poet than Virgil, and Arioſto than either of them. But 'tis truth, or it's reſemblance, that gives the pleaſure: and hence ariſes the chief beauty of that figure called by the rhetoricians, ΠΡΟΣΩ-ΠΟΠΟΙΙΑ. Inſtances of this Shakeſpeare abounds

5 Part I. ch. viii.

with;

with: ſuch are, the duke's reflection on LIFE, in Meaſure for Meaſure: the queen, in K. Richard II. calling HOPE *a cozening flatterer, a paraſite, &c.* Wolſey, in K. Henry VIII, reflecting on the ſtate of man:

Vain POMP *and* GLORY *of this world, I hate ye.*

Othello conſcious of his miſery exclaims,

Farewell CONTENT!
And O you MORTAL ENGINES, *whoſe rude throats*
Th' immortal Jove's dread clamors counterfeit
Farewell! Othello's occupation's gone.

Thus every thing in poetry ſhould have manners and paſſion: and the moral ſhould ſhine perſpicuous in whatever aims at the ſublime. And thus he enriches with moral all his ſublime paſſages; as in Proſpero's reflections on the tranſitory ſtate of human grandeur. Iſabella's moralizing on men in power abuſing their authority. Lear's reflection, when it thunders, on the ingratitude of his daughters. With many more of the like nature. Deſcriptions without moral or manners, however deſigned by the poet to raiſe the paſſion of wonder and aſtoniſhment, are not inſtances of the *true* ſublime. The vaſt

jumps that Juno's ſteeds take in [6] Homer, is an example of that pompous and aſtoniſhing kind of the ſublime, which is calculated to raiſe admiration in [7] vulgar minds; for in poetry the vulgar are to be ſometimes conſidered, as well as philoſophers. How careful then ſhould the poet be, to check all childiſh admiration in himſelf; though he may be allowed, with ſome reſerve, to raiſe it in his readers?

> [8] *Conſider firſt, that great*
> *Or bright infers not excellence.*

And ſurely that cannot be great, which 'tis great for a man to deſpiſe. Hence the eye is to be turned from the diſtinctions of cuſtom and faſhion, to thoſe of nature and truth. The dignity of Socrates and Brutus is to be recognized, before that of Caeſar. With what contempt then ſhould that diſtinction of *high* and *low* life, introduced by our modern comic poets, be treated? For in what other ſenſe can this fantaſtical diſtinction be allowed, than as the monkey, that climbs to the top of the tree, is

6. Il. *i.* ℣. 770. See Longinus, ſect. IX.

7 Τὸ δὲ ῥῆστον καταγελάσεται ὁ δῆμος· δεῖται γὰρ τερατείας. Syneſius.

8 Milton, VIII, 90.

a higher

a higher creature, than the generous horſe that ſtands graſing below? So that after all were I to ſhew the reader inſtances of the *true* ſublime, I ſhould make choice of ſuch as theſe:

Aude hoſpes contemnere opes, et te quoque dignum
Finge deo. Virg. Aen. VIII, 369.

And in Milton. V, 350.

" Mean while our primitive great ſire, to meet
" His godlike gueſt, walks forth: without
" more train
" Accompanied than with his own compleat
" Perfections; in himſelf was all his ſtate:
" More ſolemn than the tedious pomp that waits
" On princes, when their rich retinue long
" Of horſes led, and grooms beſmear'd with gold
" Dazzles the crowd, and ſets them all [9] agape."

9 Κιχηρότες. Virg. Aen. VII, 813.

Turbaque miratur matrum, et proſpectat euntem,
Attonitis INHIANS *animis.*

Servius, INHIANS, *ſtupore quodam in ore patefacto.*

SECT. XII.

BUT to return. What manners are to the fable, ſuch are ſentiments to manners; and

ſentiments properly expreſs the manners. In the ſentiments, truth, nature, probability, and likelihood, are entirely to be regarded.

Reſpicere exemplar vitae morumque jubebo
Doctum imitatorem, et veras hinc ducere voces.

Poetic truth, and likelihood, Horace means; ſuch ſentiments, as exhibit the truth of characters, the nature and diſpoſitions of mankind. In this light Shakeſpeare is moſt admirable.

1 The perſons muſt not only have manners, but ſentiments conformable to thoſe manners. *Sentiment* (ſays Ariſtotle) *is diſcoursable in all thoſe parts of our converſation, where we either prove any thing, or lay down ſome maxim or general truth.* διάνοιαν δὲ, ἐν ὅσοις λέγουσιν ἀποδικνύουσί τι, ἢ καὶ ἀποφαίνονται γνώμην. Ariſtot. περὶ ποιητ. κεφ. 5. And preſently after, Διάνοια δὲ, ἐν οἷς ἀποδεικνύουσί τι ὡς ἔστιν, ἢ ὡς οὐκ ἔστιν, ἢ καθόλου τι ἀποφαίνονται. Again, Κεφ. 19. Ἔστι δὲ καὶ τὸν διάνοιαν ταῦτα, [lege τοιαῦτα,] ὅσα ὑπὸ τῦ λόγου δεῖ παρασκευασθῆναι· μέρη δὲ τούτων, τό, τε ἀποδεικνῦναι, καὶ τὸ λύειν, καὶ τὸ πάθη παρασκευάζειν· οἷον, ἔλεον, ἢ φόβον, ἢ ὀργὴν, καὶ ὅσα τοιαῦτα, καὶ ἔτι μέγεθος καὶ σμικρότητα. *Now all thoſe things have reference to ſentiments, which are the peculiar buſineſs of ſpeech or diſcourſe: their parts are to demonſtrate, to ſolve, and to raiſe the paſſions, as pity, fear, anger, and the like; and to encreaſe and diminiſh.*

2 Hor. art. poet. 317. Dr. Bentley, not reflecting how to ſeparate hiſtorical from poetical truth, has altered this paſſage in his edition; he reads,

Et vivas hinc ducere voces.

Can

Can the ambitious, and jealous man have ſentiments more expreſſive of their manners, than what the poet gives to Macbeth and Othello? Mark Antony, as Plutarch informs us, affected the Aſiatic manner of ſpeaking, which much reſembled his own temper, being ambitious, unequal, and very rodomontade. And [1] Cicero in his Brutus, mentioning the Aſiatic manner, gives it the following character: *Aliud autem genus eſt non tam ſententiis frequentatum, quàm verbis volucre, atque incitatum; qualis nunc eſt Aſia*

[1] Cic. in Brut. ſive de claris orator. ſ. 95. & ſ. 13. *Hinc Aſiatici oratores non contemnendi quidem nec celeritate, nec copiâ, ſed parum preſſi, et nimis redundantes.* Petronius. Sat. c. 11. "*Nuper ventoſa iſthæc, et enormis loquacitas* "*Athenas ex Aſiâ commigravit, animoſque juvenum ad magna* "*ſurgentes veluti peſtilenti quodam ſidere afflavit, ſimulque* "*corruptæ eloquentiæ regula ſtetit et obtinuit.*" Octavius uſed to call Antony a mad man, for writing what people would rather admire at, than underſtand. "MARCUM "*quidem* ANTONIUM *ut inſanum increpat, quaſi ea ſcri-* "*bentem quæ mirentur potius homines, quàm intelligant. De-* "*inde ludens malum et inconſtans in eligendo genere dicendi* "*ingenium ejus, addidit hæc,* Tuque dubitas, Cimberne "Annius, an Veranius Flaccus imitandi ſint tibi? ita ut "verbis, quæ Criſpus Salluſtius excerpſit ex originibus Ca-"tonis, utaris? an potius ASIATICORUM ORATORUM "INANIBUS SENTENTIIS VERBORUM VOLUBILITAS in "noſtrum ſermonem transferenda?"

And

Asia tota; nec flumine solum orationis, sed etiam exornato, et faceto genere verborum. This style our poet has very artfully, and learnedly interspersed in Antony's speeches. He thus addresses Cleopatra.

Let Rome in Tyber melt, and the wide arch
Of the rais'd empire fall, here is my space,
Kingdoms are clay, &c.

Nor with less art has Shakespeare expressed the coquetry of the wanton Cleopatra. When he describes nature distorted and depraved, as in the characters of the Clown, the Courtier, the Fool, or Madman; how justly conformable are the sentiments to the several characters? One would think it impossible that Falstaff should talk otherwise, than Shakespeare has made him talk: and what not a little shews the genius of

And this observation, here made on Antony's Asiatic and bombast style, will explain the reason, why Fluellin, [in K. Henry V. Act III.] mistaking, through the honesty and simplicity of his heart, Pistol's real character, compares him to M. Antony. "There is an Ancient "lieutenant there at the pridge, I think, in my very con-"science, he is as valiant a man as *Mark Antony*, and he "is a man of no estimation in the world, but I did see him "do gallant services."

our poet, he has kept up the ſpirit of his humour through three plays, one of which he wrote at the requeſt of queen Elizabeth. For which reaſon, if 'tis true what [6] Dryden tells us, ſpeaking of Mercutio's character in Romeo and Juliet, that Shakeſpeare ſaid himſelf, he was forced to kill him in the third act, to prevent being killed by him: it muſt be his diffidence and modeſty that made him ſay this; for it never could be thro' barrenneſs of invention, that Mercutio's ſprightly wit was ended in the third act; but becauſe there was no need of him, or his wit any longer. The variety of humour, exhibited in the ſeveral characters, deſerves no leſs our admiration; and whenever he forms a different perſon, he forms a different kind of man. But when he exerciſes his creative art, and makes a [7] new creature, *a hag-born whelp, not honoured with a human ſhape*; he gives him manners, as *diſproportion'd, as his ſhape*, and ſentiments proper for ſuch manners. If on the contrary nature is to be pictured in more beautiful colours; if the hero, the friend, the patriot, or prince appears, the thoughts

6 Dryden's defence of the epilogue: or an eſſay on the dramatic poetry of the laſt age.

7 Caliban, in the Tempeſt.

and

and ſentiments alone give an air of majeſty to the poetry, without conſidering even the lofty expreſſions and ſublimity of the diction. What can be more affecting and paſſionate than king Lear? How does the ghoſt in Hamlet raiſe and terrify the imagination of the audience? In a word, the ſentiments are ſo agreeable to the characters, ſo juſt and natural, yet ſo animated and tranſported, that one would think no other could be poſſibly uſed, more proper to the ends he propoſes, whether it be to approve or diſapprove, to magnify or diminiſh, to ſtir or to calm the paſſions,

Ut ſibi quivis
Speret idem; ſudet multum, fruſtraque laboret
Auſus idem.

THE laſt and loweſt is the *diction* or *expreſſion*, which ſhould indeed be ſuitable to the ſubject and character; and every affection of the human mind ought to ſpeak in its proper tone and language. Shakeſpeare's expreſſion is ſo various, ſo flowing and metaphorical, and has ſo many peculiarities in it, that a more minute examination muſt be reſerved for another place. Mean while it may be ſufficient to

obſerve,

obſerve, that for a [8] poet to labour in theſe mere ornamental parts of poetry; to make his diction ſwelling and ſplendid, ſo as to overlook his plan, and obſcure his manners and ſentiments; is juſt as abſurd, as if a painter ſhould only attend to his colouring and drapery, and never regard *the human face divine*. [9] Painting and poetry are two ſiſter arts; each of them has its ſhades and lights, and each requires its proper points of view: each has it's *deſign*, as well as *colouring*; if the former is defective, the latter is ridiculous. An ugly woman, tricked out in a tawdry dreſs, renders herſelf more notoriouſly contemptible by her uſeleſs ornaments.

Interdum ſpecioſa locis, morataque recte
Fabula, nullius veneris, ſine pondere et arte,
Valdius oblectat populum meliuſque moratur
Quàm verſus inopes rerum nugaeque canorae.

8 Τῇ δὲ λέξει δεῖ διαπονεῖν ἐν τοῖς ἀργοῖς μέρεσι, καὶ μήτε ἠθικοῖς μήτε διανοητικοῖς. Ἀποκρύπτει γὰρ πάλιν ἡ λίαν λαμπρὰ λέξις τὰ ἤθη καὶ τὰς διανοίας. *The poet ſhould labour in his diction in thoſe places where there is no action; not where there are manners and ſentiments; for both theſe are obſcured where the diction is ſplendid and glowing.* Ariſtot. περὶ ποιητ. κεφ. κδ.

9 *Ut pictura poeſis erit*, &c. Hor. art. poet. 361.

SECT.

SECT. XIII.

IF we will conſider Shakeſpeare's tragedies, as dramatic heroic poems, ſome ending with a happy, others with an unhappy cataſtrophe; why then, if Homer introduces a buffoon character, both among his [1] gods and [2] heroes in his Iliad, and a ridiculous monſter [3] Polypheme in his Odyſſey, might not Shakeſpeare in his heroic drama exhibit a Falſtaff, a Caliban, or clown?

1 A limping Vulcan takes upon him the office of Ganymede. Il. α. He adviſes the gods not to trouble their heads about wretched mortals. I wonder ſome of the commentators, who are fond of fetching every thing from Homer, never thought of making Epicurus ſteal his philoloſophy from Vulcan.

2 Therſites. Il. β. Where Euſtathius has this remark, "The tragic poets aim at what is grave and ſerious, and "treat ſublimely the events of things. The comedians on "the contrary treat things ludicrouſly, and leſſen them. *In "Homer theſe tragic and comic characters are found mixed*; "for he plainly acts the comedian when he leſſens and "brings down from its heroic ſtation, the character of "Therſites."

3 The character of Polyphemus appear'd to Euripides ſo proper for farce; that from hence he form'd his ſatyric play, The Cyclops. Ulyſſes told the monſter his name was ΟΥΤΙΣ, or Noman. Polyphemus' eye being put out, he calls to his friends,

Ω φίλοι,

clown? Here is no mixture of various fables: tho' the incidents are many, the story is one. 'Tis true, there is a mixture of characters, not all proper to excite those tragic passions, pity and terror; the serious and comic being so blended, as to form in some measure what Plau-

Ω φίλοι ΟΥΤΙΣ με κτείνει δόλῳ, οὐδὲ βίῃφι.
Οι δ' ἀπαμειβόμενοι Fέπεα πτερόεντ' ἀγόρευον·
Ει μὲν δὴ μήτις σε βιάζεται οἷον ἐόντα,
Νοῦσόν' γ' οὔπως ἐστὶ Διὸς μεγάλου Fαλέασθαι.

In Euripies the scene is as follows,

ΚΥΚ. ΟΥΤΙΣ μ' ἀπώλεσεν,
ΧΟ. Οὐκ ἀρ' οὐδεὶς ἠδίκει.
ΚΥΚ. ΟΥΤΙΣ με τυφλοῖ βλέφαρον.
ΧΟ. Οὐκ ἀρ' εἶ τυφλός.
ΚΥΚ. Ως δὴ σύ.
ΧΟ. Καὶ πῶς σ' οὔτις ἂν θείη τυφλόν;
ΚΥΚ. Σκώπτεις, ὁδ' ΟΥΤΙΣ ποῦ 'στίν;
ΧΟ. Οὐδαμοῦ, Κύκλωψ.

Cyc. *Noman hath killed me.*
Cho. *Then no one hath hurt thee.*
Cyc. *Noman puts out my eye.*
Cho. *Then thou'rt not blind.*
Cyc. *Would thou wast so.*
Cho. *Can no man make thee blind?*
Cyc. *You mock me; where is Noman?*
Cho. *No where, Cyclops.*

tus calls [4] tragicomedy; where, not two different ſtories, the one tragic, the other comic, are prepoſterouſly jumbled together, as in the Spaniſh Fryar, and Oroonoko: but the unity of the fable being preſerved, ſeveral ludicrous characters are interſperſed, as in a heroic poem. Nor does the mind from hence ſuffer any violence, being only accidentally called off from the ſerious ſtory, to which it ſoon returns again, and perhaps better prepared by this little refreſhment. The [5] tragic epiſode of Dido is followed by the ſports in honour of old Anchiſes. Immediately after the [6] quarrel among the heroes, and the wrathful debates ariſing in heaven, the deformed Vulcan aſſumes the office of cupbearer, and raiſes a laugh among the heavenly ſynod. Milton has introduced a piece of mirth in his battle of the gods; where the evil ſpirits, elevated with a little ſucceſs, [7] *ſtand ſcoffing* and

4 In his prologue to Amphitryo.

Faciam ut commiſſa ſit tragicomœdia:
Nam me perpetuò facere ut ſit comœdia,
Reges quo veniant et Dii, non par arbitror.
Quid igitur? quoniam hic ſervus partes quoque habet
Faciam proinde, ut dixi, tragicomœdiam.

5 Virg. Aen. IV. and V.

6 Hom. Il. α.

7 The ſpeeches which Satan and Belial make in deriſion, are after the caſt of Homer, Il. υ'. 374. and Il. π'. 745.

punning

punning *in pleaſant vein*. But theſe are maſterly ſtrokes, and touches of great artiſts, not to be imitated by poets who creep on the ground, but by thoſe only who ſoar with the eagle wings of Homer, Milton, or Shakeſpeare.

But ſo far at leaſt muſt be acknowledged true of our dramatic poet, that he is always a ſtrict obſerver of *decorum*; and conſtantly a friend to the cauſe of virtue: hence he ſhews, in it's proper light, into what miſeries mankind are led by indulging wrong opinions. No philoſopher ſeems ever to have more minutely examined into the different manners, paſſions, and inclinations of mankind; nor is there known a character, perhaps that of Socrates only excepted, where refined ridicule, raillery, wit, and humour, were ſo mixed and united with what is moſt grave and ſerious in morals and philoſophy. This is the magic with which he works ſuch wonders.

Pectus inaniter angit,
Irritat, mulcet, falſis terroribus implet,
Ut magus; et modo me Thebis, modo ponit Athenis.

IT ſeems to me, that this philoſophical mixture of character is ſcarce at all attended to by the moderns. Our grave writers are dully grave; and our men of wit are loſt to all ſenſe

of gravity. 'Tis all formality, or all buffoonry. However this mixture is viſible in the writings of Shakeſpeare; he knew the pleaſing force of humour, and the dignity of gravity. And he is the beſt inſtance, that can be cited, to countenance that famous paſſage in [8] Plato's banquet, where the philoſopher makes a tragic and a comic poet both allow, againſt their inclinations, that he who according to the beſt rules of art was a writer of tragedy, muſt be likewiſe a good writer of comedy.

8 The Banquet was held in Agatho's houſe, a tragic poet. The perſon, who relates, concludes with ſaying, that having drunken a little too much, and fallen faſt aſleep, he waked juſt about break of day, when he found Agatho the tragedian, and Ariſtophanes the comedian diſputing with Socrates. Socrates had brought both theſe poets to confeſs what is mention'd above. And yet it is obſervable that, among the ancient dramatic writers, the ſock and buſkin perhaps never interfered: Sophocles and Euripides never wrote comedies: Ariſtophanes and Menander never attempted tragedies.

SECT. XIV.

IT is ſurpriſing how, in ſo ſhort a time, Shakeſpeare and Johnſon could bring the ſtage to ſuch perfection, that after them it received no farther improvement. But what can-

not men of genius effect, when, in an age of liberty, they have power to exert their faculties? [1] Popiſh *myſteries* and *moralities* were the public entertainments, and encouraged by the Romiſh prieſts, however in themſelves ridiculous or blaſphemous. But no ſooner did the dawn of liberty ariſe, but critics began to exerciſe their art. Sydney and Aſcham drew their

1 Ludovicus Vives, in his notes on Auguſtin de Civit. Dei. l. 8. c. 27. mentions theſe. "*Ibi ridetur Judas, "quàm poteſt ineptiſſima jactare dum Chriſtum prodit. Ibi "diſcipuli fugiunt militibus perſequentibus, nec ſine cachinnis "actorum et ſpectatorum. Ibi Petrus auriculam reſcindit "Malcho, applaudente pullata turba, ceu ita vindicetur "Chriſti captivitas. Et poſt paulum qui tam ſtrenue modo "dimicarat, rogationibus unius ancillulae territus abnegat "magiſtrum, ridente multitudine ancillam interrogantem, et "exhibilante Petrum negantem, &c.*" Polydore Vergil, l. 5. c. 2. "*Solemus vel more priſcorum ſpectacula edere "populo, ut ludos, &c. &c. item in templis vitas divorum "ac martyria repraeſentare, in quibus ut cunctis par ſit vo- "luptas, qui recitant vernaculam linguam tantum uſur- "pant.*" See Rabelais, book IV. chap. xiii. In the late edition of Stow's ſurvey, &c. Vol. I. p. 247. is the following account. "But London for the ſhows upon "theatres, and comical paſtimes, hath holy plays, repre- "ſentations of miracles, which holy confeſſors have "wrought; or repreſentations of torments, wherein the "conſtancy of martyrs appeared." From Fitzſtephen. And again, "Theſe or the like exerciſes, have been con-

their obſervations from the beſt models of antiquity. Spencer moralized his ſong; Fairfax tranſlated; and the ſtage had it's Shakeſpeare and Johnſon. When nature meets no check, ſhe works inſtantaneouſly almoſt, 'till ſhe arrives at perfection.

Thus in the more free ſtates of Greece it being uſual, at the times of vintage, to ſing [2] extemporal ſongs in praiſe of Bacchus, Theſpis taking the hint made a portable ſtage, and acted a

" tinued till our time, namely in ſta[illegible] plays, whereof we " may read, in anno 1391. a play to be play'd by the " pariſh clerks of London at the Skinners well beſides " Smithfield; which play continued three days together, " the king, queen and nobles of the realm being preſent. " And of another played in the year 1409, which laſted " eight days, and *was of matter from the creation of the* " *world*; whereat was preſent moſt part of the nobility " and gentry of England."

2 ἄσματα ᾠδοῖς αὐτοσχέδια. Max. Tyr. diſſ. 37. ſ. 4. p. 437. edit. Lond. γινομένης ἐν ἀπ' ἀρχῆς αὐτοσχεδιαστικῆς κ. τ. λ. Ariſt. περὶ ποιητ. κεφ. δ'. Virgil. Georg. II, 380, &c. Tibullus eleg. 1. l. 1.

Agricola adſiduo primum ceſſatus aratro
Cantavit certo ruſtica verba pede.
Et ſatur arenti primum eſt modulatus avenâ
Carmen, ut ornatos diceret ante deos.
Agricola et minio ſuffuſus, Bacche, rubenti,
Primus inexpertâ duxit ab arte choros.

kind

kind of plays, made up entirely of ſinging and dancing, with a chorus of ſatyrs. As this invention of Theſpis preſerved ſtill the original ſuperſtitious inſtitution, what poet would be ſo bold as to vary from ſo ſacred a model? Yet ſome time after Aeſchylus ventured to bring his [3] heroes, and heroic ſtories on the ſtage, without one word concerning Bacchus or his ſatyrs.

This

3 Εἰς μύθους καὶ πάθη μεταγάγων. Plut. Symp. 1. c. 1. He is ſpeaking of Phrynichus and Aeſchylus. So that before theſe the drama was ſatiric. Aeſchylus exhibited his firſt play at olymp. LXX. Theſpis flouriſhed in the times of Solon. When Phrynichus and Aeſchylus brought their plays on the ſtage, the people aſk'd, "What's all this to "Bacchus?" To content the people, they ſuperadded a ſatiric drama, a farce with ſatyrs, formed upon ſome ſtory of Bacchus or Silenus.

Carmine qui tragico vilem certavit ob hircum
Mox etiam agreſtes ſatyros nudavit.

Horat. art. poet. p. 220. The poet ſpends a great number of verſes about theſe ſatyrs. But the ſubject itſelf is unworthy his pen. He who could not bear the elegant mimes of Laberius, [L. 1. ſ. 10. ỳ. 6. See Macrob. Saturn. l. 2. A. Gell. l. 11. c. 9.] that he ſhould think this farcical, and obſcene traſh worth his particular notice, is ſomewhat ſtrange. We have but one of all the ſatiric plays now remaining, and that is the Cyclops of Euripides: where

This great man is truly called, the [4] father and author of tragedy, notwithſtanding any hints that he might take from others. For he firſt

heroes, and ſatyrs are promiſcuouſly introduced juſt as ſerves to carry on the thread of the fable. Diomedes, l. 3. p. 488 *Satyrica eſt apud Graecos fabula, in qua item tragici portae* non reges aut heroas [i. e. *non* modo *r.*] *ſed ſatyros induxerunt ludendi causâ jocandique, ſimul ut ſpectator inter res tragicas ſeriaſque, ſatyrorum quoque jocis et luſibus delectaretur.*

4 *Tragoedias* primus *in lucem* Aeſchylus *protulit, ſublimis et gravis et grandiloquus ſaepe uſque ad vitium.* Quinct. l. 10. c. 1. Philoſtratus, in the life of Apollonius, VI, 6. p. 258. ſpeaking of his ſeveral inventions, adds, Ὅθεν Ἀθηναῖοι ΠΑΤΕΡΑ μὲν τῆς τραγῳδίας αὐτὸν ἡγήσαντο. See Athenaeus, l. 1. p. 121, Horace ſpeaking of him ſays, in art. poet. 280.

Et docuit magnumque loqui, nitique cothurno.

And Ariſtophanes,

Ἀλλ' ὃ ΠΡΩΤΟΣ τῶν Ἑλλήνων ἀνεγώσας ἑημαῖα σεμνὰ
Καὶ κοσμήσας τραγικὸν λῆρον.

This will explain what Ariſtotle ſays in his poetics, chap. iv. Ἔτι δὲ τὸ μέγιθος ἐκ μικρῶν μύθων, καὶ λέξεως γελοίας, διὰ τὸ ἐκ σατυρικοῦ μεταβαλεῖν, ὀψὲ ἀπεσεμνύθη. *But however 'twas late* [ὀψὲ ſo he calls it, from the times of Theſpis to Aeſchylus, or rather to Sophocles] *e'er it had its proper gravity and grandeur, by getting rid of trifling fables* [ſtories of Bacchus and Silenus] *and the burleſque ſtile, which it received from thoſe ſatirical pieces.*

formed

formed his ſtory into a regular and tragic fable; and [5] introduced dialogue between the actors, omitting the tedious narration of ſingle perſons. His actors were dreſſed and decorated proper for their parts; and the ſtage was furniſhed with ſumptuous ſcenes, and machines. The [6] maſk likewiſe, which they ſuited to the character to be

5 Καὶ τὸ, τὰ τῶν ὑποκρίτων πλῆθος ἐξ ἑνὸς εἰς δύο πρῶτος Αἰσχύλος ἤγαγε, καὶ τὰ τοῦ χοροῦ ἐλάττωσε, καὶ τὸν λόγον πρωταγωνιστὴν παρεσκεύασε· τρεῖς δὲ, καὶ σκηνογραφίαν Σοφοκλῆς. Ariſt. περὶ ποιητ. κεφ. δ. 'Tis ſaid here that Sophocles invented the ſcenes, and decorations for the ſtage. But that is not true. Horace's verſes of Aeſchylus prove the contrary in his art of poetry, ℣. 278, &c. and Athenaeus, l. 1. p. 121. and Philoſtratus, l. 6. c. 6. And we know from Vitruvius, that Agatharcus helped Aeſchylus in the contrivance of his ſcenes, and other decorations. But the blunder is eaſily removed by reducing the words to their proper places thus, καὶ τὸν λόγον πρ. παρεσκεύασε καὶ σκηνογραφίαν· τρεῖς δὲ Σοφοκλῆς. And this is their meaning, *Aeſchylus firſt increaſed the number of the actors, bringing two on the ſtage, inſtead of one; and ſhortened the ſongs of the chorus; and invented principal parts,* [or *chief characters,* as the chief part, is *Hamlet, Macbeth, Othello,* in the plays called after their names] *and ſcenes with their proper decorations: But Sophocles brought a third actor on the ſtage.*

6 Horace, art. poet. ℣. 278. Platonius, in a fragment of his, ſtill preſerved, concerning the three kinds of Greek comedy, tells us, that the maſks in the old comedy were made ſo nearly to reſemble the perſons to be ſatirized, that

be repreſented, was the invention of Aeſchylus: and doubtleſs much more becoming it was, than thoſe ridiculous countenances, which the actors gave themſelves, by beſmearing their faces with wine-lees: theſe maſks were of ſome uſe to thoſe who were ſpectators at a diſtance, as well in helping to diſtinguiſh the ſeveral characters, as in aſſiſting the voice. But however they muſt

they were known before the actor ſpoke. But in the new comedy, the maſks were only formed to move laughter. Ὁρῶμεν γὰρ τὰς ὀφρῦς ἐν τοῖς προσώποις τῆς Μενάνδρου κωμῳδίας ὁποίας ἔχει, καὶ ὅπως ἐξεστραμμένον τὸ ΣΩΜΑ καὶ οὐδὲ καθ' ἀνθρώπων φύσιν. *We ſee therefore what ſtrange eyebrows there are to the maſks uſed in Menander's comedies; and how the BODY is diſtorted, and unlike any human creature.* Mr. Theobald, in his preface to Shakeſpeare, has cited this paſſage, and thus corrected it, καὶ ὅπως ἐξεστραμμένον τὸ ὄμμα, i. e. *and how the eyes were goggled and diſtorted.* But ſurely, inſtead of ΣΩΜΑ, with little or no variation, it ſhould be ΣΤΟΜΑ. And this is plain from the repreſentations we have of the comic maſks, which may be ſeen in Madam Dacier's Terence; and are likewiſe in an old MS. Terence in the Bodley library at Oxford; in which maſks the *mouth* is hideouſly, and ridiculouſly diſtorted: and the chief reaſon of the mouth being thus formed was, to help the actor to throw his voice to a greater diſtance. This is plain from A. Gellius, lib. 5. c. 7. *Perſona, a perſonando dicta eſt: nam caput et os cooperimento perſonae tectum undique, unaque tantum vocis emittendae via pervium, quod non vaga neque diffuſa eſt, in unum tantummodo exitum collectam coactamque vocem, et magis claros canoroſque ſonitus facit.*

hide

hide all the various changes of the countenance, ſo neceſſary in a good actor, and more expreſſive of paſſion than any geſture whatever. Notwithſtanding the improvements made in tragedy by Aeſchylus, yet he lived to ſee himſelf excelled by [7] Sophocles. With what rapidity did the tragic muſe thus advance to perfection?

But what muſt appear moſt ſtrange to us moderns, is the inexhauſtible invention of theſe Attic poets, who could write ſo correct, yet ſo quick and almoſt extemporal. The loweſt account of the plays of Aeſchylus amounts to above ſeventy; Sophocles and Euripides wrote

7 Sophocles was the firſt that did not act his own plays, having but a weak and unharmonious voice. He added a third actor, which critics imagine ſufficient to be brought together in converſation in one ſcene, for more they ſuppoſe would occaſion embarraſment and confuſion.

Nec quarta loqui perſona laboret;

There is another part of art of Sophocles's worth notice, and that is, his conſulting the genius and abilities of his chief actors, and fitting the parts to them. See Triclinius, or whoever elſe was the writer of this poet's life. Sophocles undoubtedly wrote better plays than Aeſchylus: but who has excelled Shakeſpeare? 'Tis remarkable, that the Athenians gave leave to the poets to reviſe the plays of their old bard, and then to bring them on the ſtage. So Quinctilian informs us, l. 10. c. 1. We have had ſeveral poets too that have attempted the ſame with Shakeſpeare.

a greater

a greater number. The genius of our Shakeſpeare ſeems to equal any of the ancients, and his invention was ſcarce to be exhauſted. Dryden did not come far ſhort, but he wanted ſteady and honeſt principles, and that love for his art, which is always requiſite to make a compleat artiſt. For when the mind is filled with great and noble ideas, 'tis no ſuch difficult matter to give them a tone and utterance. Or as our Platonic [8] Spencer expreſſes it;

The noble heart that harbours virtuous thoughts
And is with child of glorious great intent,
Can never reſt until it forth have brought
Th' eternal brood of glory excellent.

THERE is a paſſage in [9] Plato's Minos, that at firſt ſight contradicts this account of the original of tragedy, which is there ſaid to be of a much ancienter date, than the times of Theſpis. [10] Dr. Bentley, in his very learned diſſertation on the epiſtles of Phalaris, thinks that Plato was miſtaken. But this can hardly be allowed in a piece of hiſtorical learning, relating to his own country; if it be conſidered

8 In his Fairy Queen, B. 2. c. 12. ſ. 47.
9 Plat. in Min. p. 320, 321. edit. Steph. vol. 2.
10 Bentl. differt. &c. p. 235, 278.

too,

too, that Plato was a critic, as well as a philoſopher. There are others again who will literally interpret Plato's words, in contradiction to all other authorities. However, if he be here underſtood, as often he ſhould, with ſome latitude, perhaps the whole difficulty will diſappear. Socrates is defending the character of Minos, which had been abuſed: "How comes it "then (ſays ſome one) that Minos has been ſo "aſperſed for a barbarous and cruel prince? "Why, replies Socrates, if you have any in- "clination to have a good name, keep fair with "the poets, which was not the caſe of Minos; "for he waged war with this city, which "abounds with arts and ſciences, and with all "other ſorts of poets, as well as tragic writers. "For here tragedy is of ancient date, not, as "men think, beginning from Theſpis or Phry- "nichus; but if you'll examine, you'll find it "an old invention of this ſtate. For tragedy "is a kind of poetry moſt proper to pleaſe the "people, and to work upon their affections." Ἡ δὲ τραγῳδία ἔστι παλαιὸν ἐνθάδε, οὐχ, ὡς οἴονται, ἀπὸ Θέσπιδος ἀρξαμένη, οὐδ' ἀπὸ Φρυνίχου· ἀλλ' εἰ θέλεις ἐννοῆσαι πάνυ παλαιὸν αὐτὸ εὑρήσεις ὂν τῇδε τῇ πόλει εὕρημα· ἔστι δὲ τῆς ποιήσεως δημοτερπέστατόν τε καὶ ψυχαγωγικώτατον ἡ τραγῳδία. It ſeems to me very plain, that ΤΡΑΓΩΔΙΑ is here to be taken in it's larger

larger extent and ſignification. Thus if I ſhould ſay the book of Job is a tragedy with a happy cataſtrophe, I ſhould not mean 'twas ever acted on a ſtage. There were no ſtage-plays, 'till the times of Theſpis and Phrynichus, and in this ſenſe no tragedies. But yet there were ſtories, of a dramatic kind, formed into dialogue, and characters drawn, as of Minos, a cruel king: and this manner of writing was of ancient date at Athens, not the invention of Theſpis or Phrynichus, as people generally thought, confounding the ſtage with the characteriſtic and dialogue manner of writing: ſo that the thing itſelf was older than the name.

And this explanation of Plato will lead us to another of Horace.

Ignotum tragicae genus inveniſſe camaenae
Dicitur, et plauſtris vexiſſe [11] *poemata Theſpis,*
Quae canerent agerentque peruncti faecibus ora.
Theſpis

11 Hor. art. poet. 275. In this paſſage of Horace *poemata* is not ſtrictly *his written plays*; but in a larger ſignification *his plays with their whole apparatus*: ſo Diogenes Laertius in the life of Solon uſes τραγῳδίας, *tragedies with their apparatus*, Θέσπιν ἐκώλυσι τραγῳδίας ἄξιόν τι, καὶ διδάσκειν. l. 1. ſ. 59. *Solon forbid Theſpis to carry his tragedies about in carts, and to act them*; which I mention, becauſe Dr. Bentley will take the word *poemata* in a limited and ſtrict

Theſpis is ſaid to have invented an unknown kind of tragic poetry, and to have carried his plays with all their apparatus about in a cart, which were to be acted by ſtrolers, whoſe faces were daubed with the lees of wine. Horace does not ſay the tragic muſe had no exiſtence, in any ſhape whatever, before Theſpis; but only that he invented *a new kind, unknown before:* for he firſt made his ſtories *entirely dramatic*, and brought them on the ſtage.

[12] AFTER tragedy, the old comedy ſucceeded: which took it's firſt hint from an obſcene

ſtrict ſenſe, on purpoſe to make way for his emendation. "*Quale tamen obſecro illud eſt*, vexiſſe plauſtris poemata? "*hoc eſt ut enarrat Acron, tam multa ſcripſiſſe quae poſſet* "*plauſtris advehere. Mirum hoc profecto, &c.*" The Dr. however ſaw the true meaning, but that he hurries over, and corrects,

Et plauſtris vexiſſe poemata Theſpis
QUI *canerent agerentque peruncti faecibus ora.*

id eſt, vexiſſe plauſtris eos qui canerent, &c. But that Horace is to be underſtood in this expreſſion, [*poemata*] according to its utmoſt latitude, I have a witneſs beyond all exception, the learned author of the diſſertation upon the epiſtles of Phalaris, to oppoſe to the editor of Horace; who citing theſe words, p. 207. *plauſtris vexiſſe poemata Theſpis*, thus tranſlates them, *That in the beginning the PLAYS were carried about the villages in carts.*

12 Hor. art. poet. 281. *Succeſſit vetus his Comoedia.* Marc. Anton. XI, 6. Μετὰ δὲ τὴν τραγῳδίαν, ἡ ἀρχαία κωμῳδία

ſcene ſong, which they ſung in the feſtivals of Bacchus, called hence the [13] Phallic. Comedy lay neglected, and remained, according to its

κωμῳδία παρήχθη, παιδαγωγικὴν παρρησίαν ἴσχυσα, καὶ τῆς ἀτυφίας οὐκ ἀχρήστως δι' αὐτῆς τῆς εὐθυρρημοσύνης ὑπομιμήσουσα. *After tragedy the old comedy ſucceeded, uſing an inſtructive liberty of inveighing againſt perſonal vices, and by this direct freedom of ſpeech was of great uſe to humble pride and arrogance.* What Ariſtotle ſays, is worth our notice: Ἡ δὲ κωμῳδία, διὰ τὸ μὴ σπουδάζεσθαι ἐξ ἀρχῆς, ἔλαθεν· καὶ γὰρ χορὸν κωμῳδῶν ὀψέ ποθι ὁ ἄρχων ἔδωκεν, ἀλλ' ἐθελονται ἦσαν. *We don't know the ſeveral changes of comedy ſo well, becauſe it has not been improved ſince it's beginning as much as tragedy. For 'twas late e're the archon gave the comic chorus: but the actors play'd voluntarily.* Ariſt. κεφ. δ. 'Tis to be obſerved that the Archon at Athens defray'd the charges of the play, as the Ædiles did at Rome: which they term'd χορὸν διδόναι. There is the ſame expreſſion at the latter end of Plato's Repub. L. II. which the interpreters ſeem to be ignorant of. Ὅταν τις τοιαῦτα λέγῃ περὶ θεῶν καλπανεμός τις, καὶ ΧΟΡΟΝ ΟΥ ΔΩΣΟΜΕΝ.

13 Ἡ δὲ ἀπὸ τῶν τὰ φαλλικὰ, ἃ ἔτι καὶ νῦν ἐν πολλαῖς τῶν πόλεων διαμένει νομιζόμενα. Ariſt. κεφ. δ'. And Ariſtophanes, Acarn. ℣. 260. Ἐγὼ δ' ἀκολουθῶν ᾄσομαι τὸ φαλλικόν. Schol. ᾄσματα λέγουσι φαλλικὰ, τὰ ἐπὶ τῷ φαλλῷ ᾀδόμενα μέλη· ἔστι δὲ εἰς Διόνυσον, ἢ ἄλλως εἰς Πρίαπον. See the ſchol. on the ſame play, ℣. 242. where the ſtory there told has a near reſemblance to what the prieſts and diviners adviſed the Philiſtines, being afflicted with emerods: viz. to make them images. And they accordingly made them images of the *emerods*. 1 Sam. vi. 4 & 17. But another word ſhould be uſed, not *emerods*.

etymology,

etymology, *a ſong in country towns*, when tragedy was publicly acted at the expence of the magiſtrate. Theſe village ſongs were either abuſive and ſcurrilous, expoſing the follies and failings of the neighbourhood; or they were of the obſcene kind, as more agreeable to the ridiculous figure carried in the proceſſions of the feſtival. It had another name, τρυγῳδία, *the wine-ſong*; as τραγῳδία, is *the goat-ſong*: a veſſel of wine being the prize of comedy, and a goat of tragedy. Ariſtophanes calls the old comedians [14] τρυγοδαίμονες, in that paſſage, rather from their diabolical faces bedaubed with the lees of wine,

14 Ariſtoph. nub. ℣. 298. ὃ μὴ σκώψῃς, μηδὲ ποιήσῃς, ἅπερ οἱ τρυγοδαίμονες ὗτοι.

Schol. οἱ τρυγοδαίμονες, οἱ ποιηταί· [lege οἱ κωμικοὶ ποιηταί·] ἐπειδὴ τὴν τρύγα χριόμενοι, ἵνα μὴ γνωρίμοι γίνωνται, οὕτω τὰ αὐτῶν ἤθεσι ποιήματα καθὰ τὰς ὠδὰς ἁμάξης ἐπικαθήμενοι. διὸ καὶ παροιμία, Ὡς ἐξ ἁμάξης λαλεῖ· ἤγουν ἀναισχύντως ὑβρίζει. τοῦτο δὲ ἐποίουν οἱ κωμικοὶ ποιηταί. From this paſſage of Ariſtophanes and the ſcholiaſt, a moſt certain correction offers itſelf, of a corrupted place in Xenophon's memoirs of Socrates, where the young man complains to his father of his mother Xanthippe's croſs temper, "What, (ſays "Socrates) do you think it more difficult for you to hear "what your mother ſays, than for the players when they "abuſe one another ἐν ταῖς τρυγῳδίαις." So I would undoubtedly read, not τραγῳδίαις, as the preſent copies have it. Xen. ἀπομ. βιβ. Γ. κεφ. Γ.

than

than from their prize. Such [15] Epicharmus found comedy, when he preſerved its original name, but altered the form and nature of it; and took, for the ſubject of his [16] imitation, thoſe follies and vices of mankind, which render

15 Τὸ δὲ μύθους ποιεῖν, Ἐπίχαρμος καὶ Φόρμις ἦρξαν. *Epicharmus and Phormis were the firſt who made a fable or plot in their comedies.* Phormis, not Phormus, as he is wrongly called, in the introduction to Every Man out of his Humour, by Johnſon.

16 Ariſtot. chap. 2. ſpeaking of the ſubjects of imitation, obſerves, that men muſt be repreſented, either as they are, or better, or worſe; and inſtances of painters, then of poets. Homer, he ſays, has made men better, other poets worſe, others again as they are. *In this very thing lies the difference between tragedy and comedy; for comedy endeavours to repreſent men worſe, and tragedy better than they are.* Ἐν αὐτῇ [leg. Ἐν ταὐτῇ] δὲ τῇ διαφορᾷ, καὶ ἡ τραγῳδία πρὸς τὴν κωμῳδίαν διέστηκεν· ἡ μὲν γὰρ χείρους, ἡ δὲ βελτίους μιμεῖσθαι βούλεται τῶν νῦν. Again in chap. v. Ἡδὴ κωμῳδία ἐστὶν, ὥσπερ εἴπομεν, μίμησις φαυλοτέρων μὲν, οὐ μέντοι κατὰ πᾶσαν κακίαν, ἀλλὰ τῷ αἰσχρῷ ἐστὶ τὸ γελοῖον μόριον· τὸ γὰρ γελοῖον, ἐστὶν ἁμάρτημά τι καὶ αἶσχος ἀνώδυνον καὶ οὐ φθαρτικόν· οἷον εὐθὺς, τὸ γελοῖον πρόσωπον αἰσχρόν τι καὶ διεστραμμένον ἄνευ ὀδύνης. *Comedy is, as I have ſaid, an imitation of the worſt, but not worſt in all ſort of vice,* [for ſome vices raiſe indignation, horror, or pity, which are tragic paſſions] *but only what has a ridiculous ſhare of what is baſe: for the ridiculous is a ſort of defect and baſeneſs, neither cauſing pain nor deſtruction to the ſubject in which it exiſts. As for example* [εὐθὺς, ex.

der them ridiculous. Theocritus ſays of his [17] countryman,

Ἅ τε φωνὰ Δώριος, χώνὴρ ὁ τὰν κωμῳδίαν
Ἑυρὼν Ἐπίχαρμος.

And preſently after,

Πολλὰ γὰρ ποτ᾽ τὰν ζωὰν τοῖς ΠΑΙΣΙΝ εἶχε χρήσιμα.
Μεγάλα χάρις αὐτῷ.

There is a ſmall corruption in the laſt line but one, ΠΑΙΣΙΝ, *children*, inſtead of ΠΑΣΙΝ, *all mankind*. The philoſophic comedian ſpoke what was uſeful for all mankind to know, and fitting for

gr.] *a deformed and diſtorted countenance, without any pain to the perſon, is a ridiculous countenance.* Proper ſubjects of comic mirth are the vices which make men mean, contemptible, and ridiculous; ſuch are lovers, drunkards, the vain-glorious, the covetous, the coward, fops, fine ladies, and fine gentlemen, &c. Theſe have no feeling of their own baſeneſs; their deformity is ἀνώδυνον, as the philoſopher ſays; and they are therefore ridiculous characters.

17 He came to Sicily when an infant from the iſland Cos, and is therefore called a Sicilian. Laert. VIII, 78. Cicero in epiſt. ad Attic. I. 19. *Ut crebro mihi vafer ille Siculus inſuſurrat Epicharmus cantilenam illam ſuam,*

Νᾶφε καὶ μέμνασ᾽ ἀπιστεῖν· ἄρθρα ταῦτα τῶν φρενῶν.

for common life. 'Twas uſual for him to make one perſon enter into a dialogue with himſelf, and ſuſtain the parts of two perſons. So [18] Plato teaches us in his Gorgias, ἵνα μὴ τὸ τῦ Επιχάρμυ

And in his Tuſculan queſtions, I, 8. *Sed tu mihi videris Epicharmi, acuti nec inſulſi hominis, ut Siculi ſententiam ſequi.* ***

Emori nolo, ſed me eſſe mortuum nihil aeſtimo.

The Greek trochaic we have in ſome ſort, but very corrupted, remaining in Sextus Empiricus, p. 54. ἀποθανεῖν ἢ τεθνάναι ὃ μοι διαφέρειν. Omitting the gueſſes of others, I think it may eaſily be thus reſtored,

Μιῦ γ' ἀπῆ θανεῖν· ὅμως δὲ τεθνάν' οὐχὶ διαφέρει.

which exactly anſwers to Cicero's verſion. The philoſophers Plato and Xenophon were very fond of Epicharmus. The latter cites him in his Socratic memoirs, L. II. c. 1. where the verſes are thus to be ordered,

Τῶν πόνων πωλεῦσιν ἁμῖν πάντα τἀγαθ' οἱ θεοί.
Ω πονηρὲ σύ,
Μή μοι τὰ μαλακὰ μώνο, μὴ τὰ σκληρ' ἴχῃς.

'Twas uſual for him to inculcate the precepts of Pythagoras, as Jamblicus tells us, c. 36. So Theodoret Therap. I. p. 15. Κατὰ γὰρ δὴ τὸν Ἐπίχαρμον τὸν Πυθαγόρειον λέγω,

Νῦς ὁρᾷ, κ' νῦς ἀκούει· τἄλλα κωφὰ κ' τυφλά.

From theſe and many other inſtances, the reader may ſee the propriety of the change in Theocritus of ΠΑΙΣΙΝ into ΠΑΣΙΝ.

18 Plato in Gorg. p. 505. edit. Steph.

γίνῃαι,

γένηται, ἃ πρότῳ δύο ἄνδρες ἔλεγον, εἷς ὧν ἱκανὸς γένωμαι. An instance of this Plato gives [19] soon after, according to his elegant manner. The Stoic philosophers were highly fond of this way of writing; and thus the discourses of Epictetus are for the most part written. Neither are instances of this kind wanting in Shakespeare. As in the first part of K. Hen. IV. Act. V. just before the battle Falstaff has this dialogue [20] with himself.

"What need I be so forward with him that "calls not on me? Well, 'tis no matter, ho-"nour pricks me on: but how if honour "pricks me off, when I come on? How then? "Can honour set to a leg! No. Or an "arm? No. Or take away the grief of "a wound? No. Honour hath no skill "in surgery then? No. What is honour? "A word. What is that word honour? "Air. A trim reckoning? Who hath it? "He that dyed a wednesday. Doth he feel "it? No. Doth he hear it? No. "Is it insensible then? Yea, to the dead.

19 Ibid. p. 506.

20 Prince Henry should leave the stage after Falstaff says, "'Tis not due yet: I would be loth to pay him before "his day."

" But will it not live with the living? No.
" Why? Detraction will not ſuffer it. There-
" fore, I'll none of it: honour is a meer
" ſcutcheon, and ſo ends my catechiſm."

I will mention one inſtance more of this old comedian's manner, which was ſometimes to repeat the ſame thing in almoſt the ſame words; and this in proper characters ſeems to have an air of wit: you expect ſomething, and you find nothing.

[21] Τόκα μὲν ἐν τήνοις ἐγὼν ἦν, τόκα δὲ παρὰ τήνοις ἐσθών.

Tunc quidem inter illos ego eram, tunc autem apud illos.

Plautus was a great imitator of Epicharmus, as Horace informs us in that well-known verſe,

Plautus ad exemplar Siculi properare Epicharmi
Dicitur.

In his Curculio, Act V. Scene IV. he has this imitation of his Sicilian maſter,

Quoi homini dii ſunt propitii, ei non eſſe iratos puto.

Again in his Stichus,

E malis multis, malum quod minimum eſt, id minimum eſt malum.

21 Ariſtot. rhet. l. 3. c. ix. Demetrius περὶ Ἑρμ. κιφ. κδ'.

Sir Hugh Evans, in the Merry wives of Windſor, is full of theſe elegant tautologies ſo proper to his character; in Act I. Sc. I. Ev. "Shall "I tell you a lie? I do deſpiſe a liar as I do "deſpiſe one that is falſe; or as I deſpiſe one "that is not true."

So Hamlet, in a jocoſe vein, ſays,

For if the king like not the comedy;
Why then, belike, he likes it not, perdy.

There is no reaſon to tire the reader with more inſtances, for a hint of this nature is ſufficient.

Xenophon in his treatiſe of the Athenian republic takes notice of the exceſſive ſcurrilities of the old comedians. But the emperor Marcus Antoninus ſpeaks more favourable of them; and ſays this freedom of ſpeech had an air of diſcipline and inſtruction, and by inveighing againſt perſonal vices was of uſe to humble the pride and arrogance of the great. What a reflection to come from ſo great a man!

The [22] old comedy, without any ſcruple, expoſed real perſons, and brought real ſtories on the

22 Concerning the difference of comedy, ſee Platonius, and the other writers of comedy prefixed to Kuſter's edition of Ariſtophanes. Of the *old* comedy were written in all

the ſtage, ſparing neither magiſtrates or philoſophers, a Cleo, Hyperbolus, or Socrates.

Eupolis, atque Cratinus, Ariſtophaneſque poetæ,
Atque alii quorum comoedia priſca virorum eſt,
Si quis erat dignus deſcribi, quod malus, aut fur,
Quod moechus foret, aut ſicarius, aut alioquin
Famoſus; multa cum libertate notabant.

While the people kept the power in their own hands, they had full ſcope of indulging this licentious ſpirit; but when the tyranny of a few at Athens prevailed, the poets were obliged to be more circumſpect. Socrates might laugh with the laughers; but a jeſt upon a corrupt magiſtrate was felt to the quick. Hence aroſe another ſpecies of comedy, called *the middle comedy*, in which the names were feigned, but the ſtory was real: the chorus too was dropped, becauſe here the poet more particularly indulged his ridiculing vein.

365 plays; of the *middle*, 617; Athenæus ſays he had red above 800: of the *new*, there were 64 poets. Menander alone wrote 108 plays. We have only now preſerved a few of the plays of Ariſtophanes; and theſe perhaps chiefly by the care of St. Chryſoſtom.

[23] *Sed in vitium libertas excidit, et vim*
Dignam lege regi : lex est accepta : chorusque
Turpiter obticuit, sublato jure nocendi.

When the middle comedy took place, and the chorus was repressed, and the poets not allowed to name the persons; yet by relating of real facts, the dullest of the audience could not be ignorant at whom the jest was pointed. [24] All

23 Horat. art. poet. ỳ. 282. 'Twas likewise no uncommon thing in the chorus of the old comedy for the poet to speak to the audience in his own proper person. This was called Παράβασις. So the scholiast on the clouds of Aristophanes, ỳ. 518. informs us, Η παράβασις δοκεῖ μὲν ἐκ τοῦ χοροῦ λέγεσθαι· εἰσάγει δὲ τὸ ἑαυτοῦ πρόσωπον ὁ ποιήτης. παράβασις δέ ἐστιν, ὅταν ἐκ τῆς προτέρας στάσεως ὁ χορὸς μεταβὰς, ἀπαγγέλῃ πρὸς τὸν δῆμον ἀφορῶν. This same sort of παράβασις Shakespeare uses at the end of every act in his Henry the Fifth. In the fourth, he pays a handsome complement to queen Elizabeth and the earl of Essex.

Were now the general of our gratious empress
(As in good time he may) from Ireland coming,
Bringing rebellion broached on his sword;
How many would the peaceful city quit
To welcome him?

After the same manner the conclusion of As you like it, and of Troilus and Cressida, is to be considered.

24 The writers of the Middle Comedy, as they are called, are lost. But there is a play however of the Middle Comedy remaining, written by Aristophanes, viz. Plutus. I don't know that any commentator calls this a play of the Middle Comedy, tho' doubtless 'tis one.

the writers of the middle comedy are loſt. We have among the comedies of our own country, the Rehearſal, written after this model: for here Bays ſtands for Dryden; the two kings, for Charles and his brother James; and the [25] parodies have all the caſt of this ancient humour. But we can now have no more ſuch inſtances; the government here, as formerly at Athens, putting a ſtop to this licentious ſpirit. And to their thus interfering was owing the riſe of the new comedy, and of a Menander. Happy for

25 Parodies were invented by Hegemon of Thaſos, as Ariſtotle ſays; or at leaſt he highly excelled in them, and brought them on the ſtage. Horace has an elegant parody on a verſe of Furius, who in a poem wrote,

Jupiter *hybernas cana nive conſpuit Alpes.*

He turns it thus,

Furius *hybernas cana nive conſpuit Alpes.*

Ariſtophanes is full of theſe parodies, the bombaſt tragedians, and Euripides, being the conſtant objects of his ridicule. So Piſtol in our poet talks in a fuſtian ſtile, in ſcraps of verſes from the older tragedians: and the whole play introduced in Hamlet, is to be conſidered in this light. Sometimes parodies are uſed not to ridicule the verſes thus changed, but they have an air of pleaſantry and imitation; ſuch are many paſſages from Homer and Euripides parodized by Plato: and by Julian in his Caeſars. I wonder the

for us, would the ſame cauſes produce the ſame effects, and new Menanders ariſe! But I am afraid we want ſome Attic manners. We attempt to paint the characters of others, without having any character ourſelves: and our men of wit have been ſo loſt to whatever is decent and grave, that their vicious principles appear thro' all the cobweb ſophiſtry, in which they try to invelope them. What Menander was, may be partly gueſſed from ſome few remaining fragments of his plays, and from his tranſlator Terence. But does it not look like want of invention in Terence, that he made uſe of Athenian

the following ſhould eſcape the commentators, where Silenus applies the verſe uſed by Homer concerning a gay Trojan to Gallienus.

Ὃς ῥ᾽ χρυσὸν ἔχων πόλεμόνδ᾽ ἴοι, ἠύτε κούρη.

Hom. Il. Γ. 372.

Ὃς ῥ᾽ χρυσὸν ἔχων παίπτῃ τρυφᾷ, ἠύτε κούρη.

Julian.

There are parodies ſtill more elegant, when a diſcourſe has a quite different turn given it; as in the Adelphi, where Demea full of his own praiſes tells Syrus, how he educates his ſon; and Syrus afterwards repeats Demea's own words, giving him an account how he inſtructs his inferior ſervants. Adelp. Act III. ſc. 4. and in the firſt part of K. Henry the fourth, Act 2. where Hal humouroufly imitating Falſtaff's manner, turns his own ſpeech againſt him.

manners

manners and characters, when he brought Menander's plays upon the Roman ſtage? 'Tis the humours and cuſtoms of their own times, that people love to ſee repreſented; not being over ſollicitous or intereſted in what is tranſacted in other countries. Hence 'twas wiſely judged by Steele, in his imitation of the Andria, to work it into an Engliſh ſtory. And 'twas barrenneſs of invention that made the Latin ſtage-writers meerly tranſlators. Indeed the Romans had few authors that can be called originals. Their government was military, and the ſoldier had the chief praiſe; the ſcholar ſtood only in a ſecond rank. And juſt as Virgil and Horace began to flouriſh, a young tyrant ſprung up, and riveted on the Romans by degrees ſuch ſhackles of ſervitude, that they have never even to this day been able to ſhake them off. And ſhould it ever be the misfortune of this iſland to feel the effects of tyranny, we muſt bid farewell to our Miltons and Shakeſpeares, and take up contentedly again with popiſh *myſteries* and *moralities*.

SECT.

SECT. XV.

IT was finely and truly obſerved by a certain philoſopher, whom the rhetorician[1] Longinus praiſes, that popular government (where the publick good alone, in contradiſtinction to all private intereſt and ſelfiſh ſyſtems, prevails) is the only nurſe of great genius's. For while the laws, which know no fooliſh compaſſion, correct the greater vices, men are left to be either perſuaded or laughed out of their leſſer follies. Hence will neceſſarily ariſe orators, poets, philoſophers, critics, &c. Wit will poliſh and refine wit; and he, whom nature has marked for a ſlave, will ever continue in his proper ſphere. In tyrannic forms of government, the whole is reverſed; the people are well dealt with, if they are amuſed with even mock-virtues and mock-ſciences. This is viſible in a neighbouring nation, where modern honour is ſubſtituted in the room of ancient honeſty; hypocritical addreſs, inſtead of morals and manners; flattery and ſubordinate homage is introduced, and eaſily ſwallowed, that every one in his turn might play the petty tyrant on his inferior.

1 Longin. Περὶ ὕψ. ſect. XLIV.

In

In ſuch a ſtate, where nature is ſo diſtorted and debaſed, what poet, if he dared, can imitate naturally men and manners? And ſhould accidentally a genius ariſe, yet he'll ſoon find it neceſſary to flatter deſpotic power. For perfect writers we muſt therefore go to Athens; not even to Rome; nor ſeek it in Virgil or Horace. For who, I would aſk, can bear the reading ſuch a blaſphemous piece of flattery as this?

O Melibaee, Deus nobis haec otia fecit.
Namque erit ille mihi [2] *ſemper-deus.*

All the beautiful lines in that eclogue, cannot atone for the vileneſs of theſe. Or what can we think of the following?

Sive mutata juvenem figura
Ales in terris imitaris almae
Filium Majae, PATIENS VOCARI
CAESARIS ULTOR.

Horace certainly had forgotten his patron [3] Brutus, and all the doctrines he learnt at Athens, when

2 *Semper-deus*, a perpetual deity: ἀφὶν, as the grammarians ſay. So Callimachus in his hymn to Jupiter,

—— Θεὸν αὐτὸν, ἀεὶ-μέλαν, ἀεὶ-ἄναχτα;

For ſo the verſe is to be written.

3 Horace was early patronized by Brutus. When he was at Athens he imbibed the principles of the Stoic philoſophy:

when he praiſed this young tyrant for his bloody proſecutions of the Romans, who attempted the recovery of their ancient liberties and free conſtitution. But you have none of theſe abandoned principles in the Athenian writers; none in old Homer, or in our modern Milton. One could wiſh that Shakeſpeare was as free from flattery, as Sophocles and Euripides. But our liberty was then in it's dawn; ſo that ſome pieces of flattery, which we find in Shakeſpeare, muſt be aſcribed to the times. To omit ſome of his rants about kings, which border on [4] blaſphemy; how

loſophy: at the breaking out of the civil wars he joined himſelf to Brutus, who gave him the command of a Roman legion. His fortune being ruin'd, he went to the court of Auguſtus, turned rake, atheiſt, and poet. Afterwards he grew ſober, and a Stoic philoſopher again.—Virgil had not thoſe private obligations to Brutus: his ruin'd circumſtances ſent him to court. An Emperor, and ſuch a miniſter as Maecenas could eaſily debauch a poor poet. But at length Virgil, as well as Horace, was willing to retreat: and at laſt he ordered his divine poem to be burnt, not becauſe it wanted perfection as an epic poem, but becauſe it flattered the ſubverter of the conſtitution.

4 In Macbeth Act II.

Macd. *Moſt ſacrilegious murther hath broke ope*
The Lord's anointed temple, and ſtole thence
The life o'th' building.

In

how abruptly has he introduced, in his Macbeth, a phyſician giving Malcolm an account of Edward's touching for the king's evil? And this, to pay a ſervile homage to king James, who highly valued himſelf for a miraculous power, (as he and his credulous ſubjects really believed,) of curing a kind of ſcrophulous humours, which frequently are known to go away of themſelves in either ſex, when they arrive at a certain age. In his K. Henry VIII. the ſtory which ſhould have ended at the marriage of Anna Bullen, is lengthened out on purpoſe to make a chriſtening of Elizabeth; and to introduce by way of prophecy a complement to her royal perſon and dignity: and what is ſtill worſe, when the play was ſome time after acted before K. James, another prophetical patch of flattery was tacked to it. If a ſubject is taken from the Roman hiſtory, he ſeems afraid to do juſtice to the citizens.

In K. John Act V. Hubert is ſpeaking of the monk who poiſon'd K. John.

A reſolved villain
Whoſe bowels ſuddenly burſt out.

So 'tis written of Judas, Acts I, 18. *He fell headlong and burſt aſunder:* ἐλάκησε μέσος. You ſee he has Chriſt in view whenever he ſpeaks of kings, and this was the court-language: — I wiſh it never went farther.

The

The patricians were the few in conſpiracy againſt the many. And the ſtruggles of the people were an honeſt ſtruggle for that ſhare of power, which was kept unjuſtly from them. No wonder the hiſtorians have repreſented the tribunes factious, and the people rebellious, when moſt of that ſort now remaining wrote after the ſubverſion of their conſtitution, and under the fear or favour of the Caeſars. One would think our poet had been bred in the court of Nero, when we ſee in what colours he paints the tribunes, or the people: he ſeems to have no other idea of them, than as a mob of Wat Tylers and Jack Cades. Hence he has ſpoiled, one of the fineſt ſubjects of tragedy from the Roman hiſtory, his Coriolanus. But if this be the fault of Shakeſpeare, 'twas no leſs the fault of Virgil and Horace; he errs in good company. Yet this is a poor apology, for the poet ought never to ſubmit his art to wrong opinions, and prevailing faſhion.

AND now I am conſidering the faulty ſide of our poet, I cannot paſs over his ever and anon confounding the manners of the age which he is deſcribing, with thoſe in which he lived: for if theſe are at all introduced, it ſhould be done with great art and delicacy; and with ſuch an

antique

antique caſt, as Virgil has given to his Roman cuſtoms and manners. Much leſs can many of his anacroniſms be defended. Other kind of errors (if they may be ſo called) are properly the errors of great genius's; ſuch are inaccuracies of language, and a faulty ſublime, which is ſurely preferable to a faultleſs mediocrity. Shakeſpeare labouring with a multiplicity of ſublime ideas often gives himſelf not time to be delivered of them by the rules of *ſlow-endeavouring art:* hence he crowds various figures together, and metaphor upon metaphor; and runs the hazard of far-fetched expreſſions, whilſt intent on nobler ideas he condeſcends not to grammatical niceties: here the audience are to accompany the poet in his conceptions, and to ſupply what he has ſketched out for them. I will mention an inſtance or two of this ſort. Hamlet is ſpeaking to his father's ghoſt,

Oh! anſwer me,
Let me not burſt in ignorance; but tell
Why thy canoniz'd bones, [5] *hearſed in death,*
Have burſt their cearments? &c.

5 Such expreſſions, Longinus ſect. 32. calls prettily enough, (after better critics than himſelf) παραπληκτικώτερα.

Again,

Again, Macbeth in a ſoliloquy before he murders Duncan,

Beſides, this Duncan
Hath born his faculties ſo meek, hath been
So clear in his great office, that his virtues
Will plead, like angels, trumpet-tongu'd againſt
The deep damnation of his taking off:
And Pity, like a naked new-born babe,
Striding the blaſt, or heav'n's cherubim hors'd
Upon the ſightleſs couriers of the air
Shall blow the horrid deed in every eye;
That tears ſhall drown the wind.

Many other paſſages of this kind might be mention'd, which paſs off tolerably well in the mouth of the actor, while the imagination of the ſpectator helps and ſupplies every ſeeming inaccuracy; but they will no more bear a cloſe view, than ſome deſignedly unfiniſhed, and rough ſketches of a maſterly hand.

BOOK II.

SECT. I.

HAVING ſpoken of the poet's province, I return to the ſubject of critics and criticiſm; and ſhall conſider not what they *have been*, but what their aſſumed character requires them *to be*. If a critic, as the original word imports, can truly judge of authors, he muſt have formed his judgment from the perfecteſt models. [1] Horace ſends

1 Hor. art. poet. ℣. 323. and 268. Horace does not ſeem to have any great opinion of his countrymen, as to their learned capacity. Plautus and Terence are copies of the Grecian ſtage; the latter, Caeſar called, *dimidiate Menander*. If their tragic poets were no better than Seneca, their loſs is not greatly to be regretted. It might not be diſpleaſing to the reader to know Virgil's opinion; and he might be pretty certain 'twas the ſame as Horace's, had not he left us his teſtimony, which is as follows, even where he is celebrating the Roman worthies: Aen. VI, 842.

Excudent alii ſpirantia mollius aera,
Credo equidem, et vivos ducent de marmore vultus,
Orabunt cauſas melius, &c.

'Tis truly obſerved by Mr. Aſcham in his Scholemaſter, p. 55. That Athens within the memory of one man's life bred greater men, than Rome in the compaſs of thoſe ſeven hundred years when it flouriſhed moſt.

you

you to Grecian writers to gain a right reliſh of literature.

" Graiis ingenium, Graiis dedit ore rotundo
" Muſa loqui.
" Vos exemplaria Graeca
" Nocturna verſate manu, verſate diurna.

When a taſte and reliſh is well modeled and formed, and our general ſcience of what is fair and good improved; 'tis no very difficult matter to apply this knowledge to particulars. But if I have no ſtandard of right and wrong, no criterion of foul and fair; if I cannot give a reaſon for my liking or diſliking, how much more becoming is modeſty and ſilence?

I would beg leave to know, what ideas can he be ſuppoſed to have of a real ſublime in manners and ſentiments, who has never gone further for his inſtruction, than what a puffy rhetorician, who wrote in a barbarous age, can teach? Or what admirer of monkiſh ſophiſts and caſuiſts, can ever have any reliſh at all?

The human mind naturally and neceſſarily perſues truth, it's ſecond ſelf; and, if not rightly ſet to work, will ſoon fix on ſome falſe appearance and borrowed repreſentations of what is fair and good: here it will endeavour to a-

quieſce, diſingenuouſly impoſing on itſelf, and maintaining it's ground with deceitful arguments. This will account for that ſeeming contradiction in many critical characters, who ſo acutely can ſee the faults of others, but at the ſame time are blind to the follies of their own eſpouſed ſentiments and opinions.

There is moreover in every perſon a particular bent and turn of mind, which, whenever forced a different way than what nature intended, grows auwkard. Thus Bentley, the greateſt ſcholar of the age, took a ſtrange kind of reſolution to follow the muſes: but whatever ſkill and ſagacity he might diſcover in other authors, yet his Horace and Milton will teſtify to the world as much his want of elegance and a poetic taſt, as his epiſtle to Dr. Mills and his diſſertations on Phalaris will witneſs for his being, in other reſpects, the beſt critic that ever appeared in the learned world.

Ariſtarchus ſeem'd very much to reſemble Bentley. [2] Cicero tells us in his epiſtles, that whatever diſpleaſed him he would by no means

2 Cicer. epiſt. ad famil. III, 2. *Sed ſi, ut ſcribis, eat literae non fuerunt diſertae, ſcito meas non fuiſſe. Ut enim Ariſtarchus Homeri verſum negat quem non probat; ſic tu (libet enim mihi jocari) quod diſertum non erit, ne putetis meum.*

believe was Homer's: and I don't doubt but he found editors, whoſe backs were broad enough to bear whatever loads of reproaches he was pleaſed to lay on them. [3] The old rhapſodiſts, the Spartan lawgiver, or Athenian tyrant, might have ſerved his turn much better than ſuch a ghoſt of an editor, the very coinage of his brain, as was lately raiſed up by the Dr. when he ſo miſerably mangled Milton.

However this unbridled ſpirit of criticiſm ſhould by all means be reſtrained. For theſe trifles, as they appear, will lead to things of a more ſerious conſequence. By theſe means even the credit of all books muſt ſink in proportion to the number of critical, as well as uncritical hands, thro' which they paſs.

There is one thing, I think, ſhould always be remember'd in ſettling and adjuſting the context of authors; and that is, if they are worthy of criticiſm, they are worthy of ſo much regard as to be preſumed to be in the right, 'till there are very good grounds to ſuppoſe them wrong. A critic ſhould come with abilities to defend, not with arrogance at once to ſtart up a corrector. Is this leſs finiſhed? Is it not ſo intended to ſet off what is principal, and requires

3 Aelian. Var. Hiſt. XIII, 14.

a higher finiſhing? Is this leſs numerous? Perhaps the poet ſo deſigned it, to raiſe the imagination ſtill higher, when we come to ſublimer and more ſonorous ſubjects. Does not even variety, which goes ſo far to conſtitute what is beautiful, carry with it a ſuppoſal of inferiority and ſubordination? Nay, where no other conſideration can be preſumed, ſome allowances ſurely are to be given to the infirmity of human nature.

'Tis the artiſt of a lower claſs who finiſhes all alike. If you examine the deſigns of a maſterly hand, you'll perceive how rough theſe colours are laid on, how ſlightly that is touched, in order to carry on your view to what is principal, and deſerves the chief attention: for by this correſpondence and relation, and by thus making each part ſubſervient to the other, a *whole* is formed.

And were it not a degree of prophanation, I might here mention the great Deſigner, who has flung ſome things into ſuch ſtrong ſhades, that 'tis no wonder ſo much gloomineſs and melancholy is raiſed in rude and undiſciplined minds. the ſublime Maker, [4] who has ſet this univerſe before us as a book; yet what ſuperficial readers

4 Milton VIII, 67.

are

are we in this volume of nature? Here I am certain we muſt become good men, before we become good critics, and the firſt ſtep to wiſdom is humility.

In a word, the moſt judicious critics, as well as the moſt approved authors are fallible; the former therefore ſhould have ſome modeſty, the latter ſome allowances. But modeſty is of the higheſt importance, when a critical inquirer is examining writings which are truly originals; ſuch as Homer among the ancients, Milton and Shakeſpeare among the moderns. Here we are to proceed with caution, with doubt and heſitation. Such authors are really [5] *Makers*, as the original word *Poet* imports. In their extenſive minds

5 Sir Philip Sydney in his defence of poeſie, "The "Greekes named him ΠΟΙΗΤΗΝ, which name hath, as the "moſt excellent, gone through other languages: it com-"meth of this word ΠΟΙΕΙΝ, which is to make: wherein "I know not whether by lucke or wiſdome wee Engliſhmen "have met with the Greekes in calling him a Maker." Johnſon in his Diſcoveries, "A poet is that which by the "Greeks is called κατ' ἐξοχὴν, Ο ΠΟΙΗΤΗΣ, a maker, or "a feigner, &c." And in Every Man out of his Humour. Act III. Sc. VI. "*Cor.* I would fain hear one of theſe "autumne judgments define once, *Quid ſit Comœdia?* If he "cannot, let him content himſelf with Cicero's definition, "('till he have ſtrength to propoſe to himſelf a better) "who would have a comedy to be *Imitatio vitæ, ſpeculum*

minds the forms and ſpecies of things lie in embryo, 'till call'd forth into being by expreſſions anſwering their great idea.

" *conſuetudinis, imago veritatis* ; a thing throughout pleaſant, and ridiculous, and accommodated to the correction of manners: if the Maker have failed in any particle of this, they may worthily tax him." So in his tranſlation of Hor. art. poet. *Doctum imitatorem :* " the learned Maker." So Spencer uſes the verb, to make, in his Fairy Queen, B. 3. c. 2. ſt. 3.

" But ah! my rhimes too rude and rugged are,
" When in ſo high an Object they do light,
" And ſtriving fit to make, I fear do mar.

And in the Shepherd's Calendar. June.

" The God of ſhepherds *Tityrus* is dead,
" Who taught me homely as I can to make.

By *Tityrus*, he means *Chaucer*.

So too B. Johnſon in his Epigrammes.

XCVI.

To John Donne.

" Who ſhall doubt, Donne, where I a poet be
" When I dare ſend my epigrammes to thee?
" That ſo alone canſt judge, ſo' alone doſt make.

Ποιεῖν, *verſus facere*. Julian in his Caeſars, Ὥσπερ Ὁμηρ☉ ὀρθῶς ΠΟΙΩΝ ἔφη. Xenophon. in Sympoſ. Ἴσι γὰρ δήπου ὅτι ὁ Ὁμηρ☉ ὁ σοφώτα☉ ΠΕΠΟΙΗΚΕ σχεδὸν περὶ πάντων τῶν ἀνθρωπίνων. Plato in Ione, Ἀλλὰ θείᾳ μοίρᾳ τοῦτο μόνον οἷός τι ἴκας☉ ΠΟΙΕΙΝ καλῶς, ἐφ' ὃ ἡ μοῦσα αὐτὸν ὥρμησεν.

" The

" The poet's eye in a fine frenzy rowling,
" Doth glance from heav'n to earth, from earth
" to heav'n:
" And, as imagination bodies forth
" The forms of things unknown, the poet's pen
" Turns them to ſhape, and gives to aiery no-
" thing
" A local habitation, and a name."

'Twere well therefore if a careful and critical reader would firſt form to himſelf ſome plan, when he enters upon an author deſerving a ſtricter inquiry: if he would conſider that originals have a manner always peculiar to themſelves; and not only a manner, but a language: if he would compare one paſſage with another; for ſuch authors are the beſt interpreters of their own meaning: and would reflect, not only what allowances may be given for obſolete modes of ſpeech, but what a venerable caſt this alone often gives a writer. I omit the previous knowledge in ancient cuſtoms and manners, in grammar and conſtruction; the knowledge of theſe is preſuppoſed; to be caught tripping here is an ominous ſtumble at the very threſhold and entrance upon criticiſm; 'tis ignorance, which no

6 A Midſummer-Night's Dream, Act V.

gueſs-

gueſs-work, no divining faculty, however ingenious, can atone and commute for.

A learned [7] wit of France mentions a certain giant, who could eaſily ſwallow windmills, but was at laſt choak'd with a lump of freſh butter. Was not this exactly the caſe of Bentley, that giant in criticiſm, who having at one mouthful ſwallowed his learned antagoniſts, yet could not digeſt an Engliſh author, but expoſed himſelf to the cenſure of boys and girls? Indeed 'tis but a ſilly figure the beſt make, when they get beyond their ſphere; or when with no ſettled ſcheme in view, with no compaſs or card to direct their little ſkiff, they launch forth on the immenſe ocean of criticiſm.

7 Rabelais, B. IV. c. xvii.

SECT. II.

OF all the various tribes of critics and commentators, there are none who are ſo apt to be led into errors, as thoſe who, quitting the plain road of common ſenſe, will be continually hunting after paradoxes, and ſpinning cobwebs out of their own brains. To paſs over the cabaliſtic

liſtic doctors, and the profound Jacob Behmen with his ſucceſſors; how in a trivial inſtance did both Scaliger and Voſſius fling away a deal of pains in miſinterpreting a line of Martial, that would not puzzle a ſchool-boy tolerably taught? Among the ancients 'twas cuſtomary to ſwear by what they eſteemed moſt dear; to this cuſtom the poet alludes, not without ſome malicious wit, in an epigram, where the Jew ſwears by the temple of the Thunderer; (the word Jehovah did not ſuit a Roman mouth;) "I don't believe "you, ſays Martial, ſwear by your pathic, your "boy Anchialus, who is dearer to you, than "the God you pretend to adore."

"Ecce negas, juraſque mihi per templa tonantis.
"Non credo: jura, verpe, per Anchialum.

I knew an ingenious man who, having thoroughly perſuaded himſelf that Virgil's Aeneid was a hiſtory of the times, apply'd the ſeveral characters there drawn to perſons of the Auguſtan age. Who could Drances repreſent but Cicero?

[1] Mart. ep. XI, 95. vid. Scalig. in prolegom. ad libros de emendatione temporum. Et Voſſ. in notis ad Catullum. And our learned Spencer, who has examin'd the corrections of theſe critics.

" [2] Lingua melior, ſed frigida bello
" Dextera.
" Genus huic materna ſuperbum
" Nobilitas dabat, incertum de patre ferebat.

Nor could any thing be more like, than Sergeſthus and Catiline of the Sergian family. In the deſcription of the games, he daſhes his ſhip thro' over eagerneſs againſt the rock. And the rock that Catiline ſplit on was his unbridled, licentious temper.

Theſe and ſome other obſervations, too numerous to be mention'd here, paſſed off very well; they carried an air of ingenuity with them, if not of truth. But when Iopas was Virgil, Dido Cleopatra, Achates Maecenas or Agrippa, Iapis Antonius Muſa, &c. what was this but playing the Procruſtes with hiſtorical facts?

SUPPOSE, in like manner, one had a mind to try the ſame experiment on Milton, and to imagine that frequently he hinted at thoſe times, in which he himſelf had ſo great a ſhare both as a writer, and an actor. Thus, for inſtance, Abdiel may be the poet himſelf:

2 Virg. Aen. XI, 358. &c. What he adds—*incertum de patre ferebat*, is exactly agreeable to what Plutarch relates of the accounts of Cicero's father. His mother's name was Helvia, one of the moſt honorable families of Rome.

" Nor

" Nor number nor example with him wrought
" To ſwerve from truth, or change his conſtant
" mind
" Tho' ſingle.
" This was all thy care,
" To ſtand approv'd in ſight of God, tho'
" worlds
" Judg'd thee perverſe."

'Tis not to be ſuppoſed that the commonwealthſman Milton could bear to ſee an earthly monarch idolized, deified, called the lord, the anointed, the repreſentative of God: no, that ſight he endured not; he drew his pen, and anſwer'd himſelf the royal writer,

[3] ΩΣ ΕΙΠΩΝ ΠΡΟΣ ΟΝ ΜΕΓΑΛΗΤΟΡΑ ΘΥΜΟΝ,

thus exploring his own undaunted heart,

" O heav'n, that ſuch reſemblance of the higheſt
" Should yet remain, where faith and realty
" Remain not!"

Who cannot ſee whom he meant, and what particular facts he pointed at in theſe lines?

" So ſpake the fiend, and with *Neceſſity*
" *The Tyrant's plea*, excus'd his deviliſh deeds."

3 Hom. Il. λ. 403.

Nor

Nor can any one want an interpretation for Nimrod, on whoſe character he dwells ſo long.

" Till one ſhall riſe
" Of proud ambitious heart, who (not content
" With fair equality, fraternal ſtate)
" Will arrogate dominion undeſerv'd
" Over his brethren, and quite diſpoſſeſs
" Concord, and law of nature from the earth:
" Hunting, (and men, not beaſts ſhall be his
" game)
" With war and hoſtile ſnare, ſuch as refuſe
" Subjection to his empire tyrannous.
" A mighty hunter thence he ſhall be ſtil'd
" Before the Lord, as in deſpite of heav'n
" Or of heav'n claiming ſecond ſov'reignty:
" And from rebellion ſhall derive his name,
" *Tho' of rebellion others he accuſe.*"

Could the character of Charles the ſecond, with his rabble rout of riotous courtiers, or the cavalier ſpirit and party juſt after the reſtoration be mark'd ſtronger and plainer, than in the beginning of the ſeventh book?

" But drive far off the barbarous diſſonance
" *Of Bacchus and his revellers*, &c.

It needs not be told what nation he points at in the twelfth book.

" Yet

" Yet ſometimes nations will decline ſo low
" From virtue (which is reaſon) that no wrong,
" But juſtice, and ſome fatal curſe annex'd,
" Deprives them of their outward liberty,
" Their inward loſt."

Again, how plain are the civil wars imagined in the ſixth book? The Michaels and Gabriels, &c. would have lengthen'd out the battles endleſs, nor would any ſolution been found; had not Cromwell, putting on celeſtial armour, THN ΠΑΝΟΠΛΙΑΝ ΤΟΥ ΘΕΟΥ, (for this was [4] Milton's opinion) like the Meſſiah all armed in heavenly panoply, and aſcending his fiery chariot,

4 Milton points out this allegory himſelf, in his defence of Smectym. p. 180. fol. edit. " Then (that I may have " leave to ſoare awhile as the poets uſe) then ZEAL, " whoſe ſubſtance is ethereal, arming in compleat diamond, " aſcends his fiery chariot drawn with two blazing meteors, " figured like beaſts, but of a higher breed, than any the " zodiack yields, reſembling two of thoſe four which " Ezechiel and St. John ſaw, the one viſaged like a lion, to " expreſs a power, high autority and indignation; the " other of count'nance like a man, to caſt deriſion and ſcorn " upon perverſe and fraudulent ſeducers: with theſe the " invincible warriour ZEAL ſhaking looſely the ſlack reins " drives over the heads of ſcarlet prelats and ſuch as are " inſolent to maintain traditions, bruſing their ſtiff necks " under his flaming wheels." I have often thought that Milton

chariot, driven over the malignant heads of thoſe who would maintain tyrannic ſway.

Let us conſider his tragedy in this allegorical view. Sampſon impriſon'd and blind, and the captive ſtate of Iſreal, lively repreſents our blind poet with the republican party after the reſtoration, afflicted and perſecuted. But theſe revelling idolaters will ſoon pull an old houſe on their heads; and God will ſend his people a deliverer. How would it have rejoiced the heart of the

Milton plan'd his poem long before he was blind, and had written many paſſages. There is now extant the firſt book written in his own hand. He let the world know he was about an epic poem; but deſignedly kept the ſubject a ſecret. In his eſſay on church government, p. 222. fol. edit. ſpeaking of epic poems, " If to the inſtinct of nature and the " imboldning of art ought may be truſted, and that there " be nothing *adverſ in our climat or the fate of this age*, it " haply would be no raſhneſs from an equal diligence and " inclination, to preſent the like offer in our ancient ſtories." How near is this to what he writes? IX, 44.

Unleſs an age too late, or cold
Climate, or years, damp my intended wing
Depreſt.

'Tis eaſy to ſhew from other places in his proſe works many the like alluſions to his epic poem; which in his blindneſs and retreat from the noiſie world, he compleated and brought to a perfection perhaps equal with Homer's or Virgil's.

blind

blind ſeer, had he lived to have ſeen, with his mind's eye, the accompliſhment of his prophetic predictions? when a deliverer came and reſcued us from the Philiſtine oppreſſors. And had he known the ſobriety, the toleration and decency of the church, with a Tillotſon at it's head, our laws, our liberties, and our conſtitution aſcertain'd; and had conſidered too the wildneſs of fanaticiſm and enthuſiaſm; doubtleſs he would never have been an enemy to ſuch a church, and ſuch a king.

However theſe myſtical and allegorical reveries have more amuſement in them, than ſolid truth; and ſavour but little of cool criticiſm, where the head is required to be free from fumes and vapours, and rather ſceptical than dogmatical.

[5] *Veri ſpeciem dignoſcere calles,*
Ne qua ſubaerato mendoſum tinniat auro?

5 Perſius. V, 105.

SECT. III.

THE editors of Shakeſpeare are not without many inſtances of this over-refining humour upon very plain paſſages. In the comedy of Errors, Act III. (the plot of which

play is taken from the Menaechmi of Plautus) Dromio of Syracuſe is giving his maſter a ludicrous deſcription of an ugly woman, that laid claim to him as his wife.

" S. Dro. I could find out countries in her.

" S. Ant. In what part of her body ſtands " Ireland ?

" S. Dro. Marry, Sir, in her buttocks; I " found it out by the bogs.

" S. Ant. Where Scotland ?

" S. Dro. I found it out by the barrenneſs, " hard in the palm of her hand.

" S. Ant. Where *France ?*

" S. Dro. *In her forehead; arm'd and reverted,* " *making war againſt her* [1] *hair.*

Shakeſpeare had the hint from [2] Rabelais, where friar John is humouroufly mapping, as it were, Panurge :

" Behold there Aſia, here are Tygris and " Euphrates; lo here Afric—on this ſide lieth " Europe."

But our poet improves every hint, and with comic ſatyre ridicules the countries, as he goes

1 The editors would have it, *making war againſt her heir*: i. e. making war againſt Henry IV. of Navarre; whom the French reſiſted, on account of his being a proteſtant.

2 Rabelais B. III. chap. 28.

along;

along; Ireland for it's bogs, Scotland for it's barren ſoil, and France for a diſeaſe that is well known there,

" [3] Nomenque à gente recepit."

In her forehead, making war againſt her hair, is an alluſion to a certain ſtage of the diſtemper, when it breaks out in cruſty ſcabs in the forehead and hairy ſcalp, *making war againſt the hair*, as Shakeſpeare ſays, by deſtroying it; 'tis called *corona veneris*, the venereal crown: *armed and reverted*, are terms borrowed from heraldry. And this alluſion, obvious to the audience, frequently occurs in Johnſon, as well as elſewhere in our author, upon mentioning [4] *a French crown*.

Mercutio

3 Fracaſtorii Siphylis. I, 6.

4 A Midſummer Night's dream. Act. I. " *Quin.* Some " of your *French crowns* have no hair at all." In Meaſure for Meaſure, a Gentleman ſays to Lucio, " Thou art " a three pil'd piece, I warrant thee: I had as lief be a " liſt of an Engliſh kerſey, as be *pil'd*, as thou art *pil'd*, " for a French velvet." B. Johnſon in Cynthia's Revels. " Act I. Sc. IV. " I'll aſſure you 'tis a beaver, it coſt " me eight crowns but this morning. *Am.* After their " French account? *Aſo.* Yes, Sir. *Ori.* And ſo near " his head? Beſhrew me, dangerous." And in Every Man out of his Humour. Act II. Sc. I. " *Car.* You " ſhould give him a French crown for it: the boy would

Mercutio likewiſe in Romeo and Juliet Act II. ridiculing the frenchified coxcombs, has an alluſion to another ſtage of this diſeaſe, when it gets into the bones. "Why is not this a lamentable "thing, grandſire, that we ſhould be thus "afflicted with theſe ſtrange flies, theſe faſhion-"mongers, theſe *pardonnez-moy's*, who ſtand ſo "much on their new FORMS, that they cannot "ſit at eaſe on the old BENCH? [5] *O their bones! "their bones!*"

In

"finde two better figures i' that, and a good figure of "their bountie beſide. *Faſt.* Tut, the boy wants no "crowns. *Car.* No crowne: ſpeak i'th' ſingular num-"ber, and wee'le beleeve you"

5 They have altered this into, *O their bons! their bons!* But the ſame alluſion Lucio makes in Meaſure for Meaſure. Act I. "Thy *bones* are hollow; impiety hath made a feaſt "of thee!" And Therſites in Troilus and Creſſida. Act II. "After this the vengeance on the whole champ! or "rather *the bone-ach*, for that methinks is the curſe de-"pendant on thoſe that war for a placket." And Pandarus, or rather (in the Παράβασις) the poet in the concluſion of Troilus and Creſſida.

"As many as be here of Pandar's hall,
"Your eyes half out, weep out at Pandar's fall;
"Or if you cannot weep, yet give ſome groans,
"Though not for me, *yet for your aking bones.*
"Brethren and ſiſters of the hold-door trade,
"Some two months hence my will ſhall here be made:

"It

In Henry V. Act III. The French king and his nobles are ſpeaking contemptibly of Henry the fifth and the Engliſh army.

" *Duke of Bourb.* If thus they march along
" Unfought withal, but I will ſell my dukedom,
" To buy a foggy and a dirty farm
" In that *ſhort nooky iſle* of Albion.

There is a figure in rhetoric named *meioſis*, which is not unelegantly uſed when we extenuate and undervalue

" It ſhould be now; but that my fear is this,
" Some galled gooſe of Wincheſter would hiſs;
" Till then, I'll ſweat, and ſeek about for eaſes,
" And at that time bequeath you my diſeaſes.

In the firſt part of King Henry VI. Act I. The Duke of Gloceſter upbraiding the biſhop of Wincheſter ſays,

" Thou that giv'ſt whores indulgences to ſin."

And preſently after calls him, *Wincheſter gooſe*; which phraſe B. Johnſon uſes in a poem, entitled, *An Execration upon Vulcan.*

And this a ſparkle of that fire let looſe
That was lock'd up in the *Wincheſtrian Gooſe*
Bred on the *Banck*, in time of poperie,
When Venus there maintain'd in miſterie.

There is now extant an old manuſcript (formerly the office-book of the court-leet held under the juriſdiction of the

undervalue any thing. The Frenchman therefore calls our iſland *ſhort nooky*, according to the [6] figure it made in the maps, and according

biſhop of Winchester in Southwark) in which are mention'd the ſeveral fees ariſing from the brothel-houſes allowed to be kept in the biſhop's manour, with the cuſtoms and regulations of them. One of the articles is,

De his, qui cuſtodiunt mulieres, habentes nefandam infirmitatem.

Item, That no ſtewholder keep any woman within his houſe, that hath any ſickneſs of brenning, but that ſhe be put out upon pain of making a fyne unto the Lord of C ſhillings.

This ſickneſs of brenning is alluded to in the ſecond part of K. Henry IV. Act II. the late editors did not ſee the alluſion, and therefore have altered the paſſage. "*P. Henry. For the women—Fal.* For one of them, ſhe is in "hell already, and *burns* poor ſouls: for the other, &c." and the antiquity of the diſeaſe is mention'd in two letters printed in the philoſophical tranſactions, No. 357 and 365. This might vindicate Shakeſpeare from an anacroniſm, in mentioning a diſeaſe in the reign of K. Henry VI. which ſome think never exiſted in the world till the reign of Henry VII. about the year 1494. after Columbus and his crew returned from the famous expedition to the Indies. And the ſwelling in the groin occaſion'd by this filthy diſeaſe was call'd a *Wincheſter gooſe*. But Shakeſpeare, as a poet, might claim privileges which a hiſtorian cannot, be the ſtate of the controverſie how it will.

Aut ſumam ſequere, aut ſibi convenientia finge.

6 *Inſula naturâ triquetra.* Caeſ. de bell. Gall. L. V.

to

to the compariſon of it to the great ideas, which Frenchman-like he conceived of his own country. How much more poetical is this, than the alteration of the editors into *nook-ſhotten iſle?*

In the firſt part of K. Henry VI. Act I.

" Daup. Thy promiſes are like Adonis' " garden,
" That one day bloom'd and fruitful were the " next."

A poet can create: what ſignifies it then if the grotto of Calypſo, or the gardens of Alcinous and Adonis, had not any exiſtence but in poetical imagination? [7] Pliny ſays, *That Antiquity had nothing in greater admiration than the gardens of the Heſperides and of the kings Adonis and Alcinous.* i. e. as they exiſted in the deſcriptions of the poets. Spencer deſcribes the gardens of Adonis in his Fairy Queen B. III. c. 6. ſ. 42. and copies [8] Homer's deſcription of the gardens of Alcinous. Shakeſpeare had his eye on both theſe poets. To omit what Johnſon writes, in *Every man out of his humour*, Act IV. ſc. 8. I ſhall cite Milton, IX, 439.

7 Pliny L. XIX. c. iv.
8 Hom. Od. ν. 117.

" Spot more delicious than thoſe gardens feign'd
" Or of [9] *reviv'd Adonis*, or renown'd
" Alcinous, hoſt of old Laertes' ſon.

If this place of Milton is not underſtood with great latitude, there will be a confuſion of the poetical deſcriptions of Adonis' gardens, with thoſe little portable gardens in earthen pots which they exhibited at the feſtival of revived Adonis. Arſinoe in Theocritus Idyl. XV. in honour of Adonis has theſe gardens in ſilver baſkets; but this feſtival was celebrated by a queen.

ΠΑΡ Δ' ΑΠΑΛΟΙ ΚΑΠΟΙ ΠΕΦΤΑΛΓΜΕΝΟΙ ΕΝ ΤΑΛΑΡΙΣΚΟΙΣ
ΑΡΓΥΡΕΟΙΣ.

However the gardens of revived Adonis became a proverb for things of ſhew without ſubſtance, as well as for what was of little value and periſh-

10 The ſtory is frequently alluded to. See Sandy's travels p. 209. Maundrell p. 34, 35. Milton himſelf I, 446. &c. Dr. Bentley has taken notice of this [*ſeeming*] miſtake of Milton; but never gave himſelf any trouble to examine into the meaning of it. *Thoſe gardens feign'd*, i. e. by the poets: ſo that he diſtinguiſhes them from thoſe earthen pots planted with herbs and flowers, and exhibited at his feſtival.

able.

able. [10] In the Caeſars of Julian, Conſtantine, having ſpoken his ſpeech, is thus taken up ſhort by Silenus, " But would you then, Conſtantine, " put off your *gardens of Adonis* upon us for " things of worth and ſubſtance?" " What, " replys Conſtantine, do you mean by Adonis' " gardens?" " Thoſe (ſays Silenus) which " the women plant with herbs in honour of that " minion of Venus in little earthen pots filled " with dirt, which as ſoon almoſt as they begin " to flouriſh immediately wither and decay " away." Theſe are *properly* the gardens of revived Adonis; Milton therefore might have avoided this ambiguity by leaving out *revived* as thus.

" Spot more delicious than thoſe gardens feign'd
" Or of Adonis, or Alcinous
" Renowned hoſt of old Laertes' ſon."

Our Shakeſpeare's expreſſion is beyond all exception and cenſure.

10 Καὶ ὁ Σιληνὸς, Ἀλλ' ἢ τοὺς Ἀδώνιδος κήπους ὡς ἔργα ἡμῖν, ὦ Κωνσταντῖνε, ἑαυτῷ προσφέρεις; [lege cum Voſſ. cod. προφέρεις;] τί δὲ, εἶπεν, εἰσὶν οὓς λέγεις Ἀδώνιδος κήπους; [Οὓς repone, abſorpt. à prior. Syllab.] αἱ γυναῖκες, ἔφη, τῷ τῆς Ἀφροδίτης ἀνδρὶ φυλεύουσιν, ὀρταλίοις ἐπαμησάμεναι γῆν λαχανίαν. χλωρήσαντα δὲ ταῦτα πρὸς ὀλίγον αὐτίκα ἀπομαραίνεται.

In

In Macbeth Act III. Macbeth having murdered Duncan, reſolves now not to ſtop ſhort, but to deſtroy, root and branch, all thoſe whom he imagined to ſtand in his way, or his poſterity's to the crown.

" We have [11] *ſcorch'd* the ſnake, not kill'd it,
" She'll cloſe and be herſelf."

The alluſion is to the ſtory of the Hydra. *We have ſcorch'd the ſnake*, we have indeed Hercules-like cut off one of it's heads, and *ſcorch'd* it, as it were, as he did aſſiſted by Iolaus, hindering that one head thus ſcorch'd from ſprouting again: but ſuch a wound will cloſe and cure; our Hydra-Snake has other heads ſtill, which to me are as dangerons as Duncan's; particularly that of Banquo, Fleance, &c. The alluſion is learned and elegant.

11 Mr. Theobald changed this reading into, *ſcotch'd the ſnake*. And if the reader likes not my apology for the other reading, he is at liberty to eſpouſe Mr. Th. alteration. 'Tis very certain that *ſcorcht* is wrongly printed, in Beaumont and Fletcher's Knight of the burning Peſtle, inſtead of *ſcotch'd*. Act III.

" *Dwarf.* Puiſſant Knight of th' burning peſtle hight,
" See here another wretch, whom this foul beaſt
" Hath *ſcorch'd* [r. *ſcotch'd*] and ſcor'd in this inhu-
" man wiſe."

In Macbeth Act IV.

" 1. Witch. Thrice the brinded Cat has mew'd.
" 2. Witch. *Thrice and once* the hedge-pig whin'd.
" 3. Witch. [12] Harper cryes 'tis time, 'tis time.
" 1. Witch. Round about the cauldron go,
" In the poison'd entrails throw.

Thrice

12 Harper, a dog's name; one of their familiars. So one of Acteon's hounds was named. Ovid. Met. III, 222. *Harpalos, ab* ἁρπάζω *rapio.* Our poet shews his great knowledge in antiquity in making the *dog* give the signal. Hecate's dogs are mention'd in all the poets almost. Virg. Aen. VI, 257.

Visaeque canes ululare per umbram
Adventante deâ.

Theoc. II, 35.

Θέστυλι, ταὶ κύνες ἄμμιν ἀνὰ πτόλιν ὠρύονται,
Ἁ θεὸς ἐν τριόδεσσι.

Hecaten vocat altera, saevam
Altera Tisiphonen. Serpentes atque videres
INFERNAS *errare* CANES. Hor. s. 1, 8.

Apollon. l. 3. 1216.

Ὀξείῃ ὑλακῇ ΧΘΟΝΙΟΙ ΚΥΝΕΣ ἐφθέγγοντο.

It should be χθόνιαι κύνες, in the feminine gender, agreeable to the above cited passages from Horace and Virgil: and so Homer, when speaking of any thing infamous, ill-ominous, or contemptible. Hence Ovid. Met. XV, 797.

is

Thrice the cat—four times the hedge-hog, &c. have given ſignals for us to begin our incantations. *Thrice and four times*, i. e. frequently; *terque quaterque*. As yet no incantation is begun; nor is there any reaſon to alter the context into *twice and once*, (which ſome have done,) tho' three be a magical number, as Virgil ſays,

" [13] Numero deus impare gaudet.

But ſuppoſe the incantation was begun, the numbers *three* and *nine* are not always uſed. The witch Circe, in Ovid, in her magical operations is thus deſcribed,

" [14] Tum *bis* ad occaſum, *bis* ſe convertit ad
" ortus."

And Statius in the infernal ſacrifice.

Theb. IV, 545.

" Lacte *quater* ſparſas.

is to be corrected: he is ſpeaking of the prodigies that happened at Cæſar's death.

" *Inque foro, circumque domos, et templa deorum,*
" Nocturnos *ululaſſe canes.*"

We ſhould correct, *Nocturnas.*

13 Virg. ecl. VIII. 75.

14 Ovid. Met. XIV, 386.

In

In Julius Caeſar Act II. Porcia ſays to Brutus,

" To keep with you at meals, *comfort* your bed
" And talk to you ſometimes?"

" This is but an odd phraſe, and gives as odd " an idea," ſays Mr. Theobald. He therefore ſubſtitutes, [15] *conſort*. But this good old word, however diſuſed thro' modern refinement, was not ſo diſcarded by Shakeſpeare. Henry VIII. as we read in Cavendiſh's life of Woolſey, in commendation of queen Katherine, in public ſaid, " She hath beene to me a true obedient " wife, and as *comfortable* as I could wiſh." And our marriage ſervice Mr. Theobald might as well quarrel with, as uſing as odd a phraſe, and giving as odd an idea.

In the Midſummer-Night's Dream, Act IV.

" Oberon. Then, my queen, in [16] ſilence *ſad*,
" Trip we after the night's ſhade."

In ſilence ſad, i. e. ſtill, ſober. As Milton deſcribes the evening, IV, 598.

15 He might have remember'd that Shakeſpeare himſelf in the Comedy of Errors. Act III. uſes the word he would change.

" *Comfort* my ſiſter, chear her, call her wife.

16 They have printed it, *In ſilence fads*.

" Now came *ſtill* evening on, and twilight gray
" Had in her *ſober* livery all things clad.
" Silence accompany'd."

That *ſad* and *ſober* are ſynonymous words, and ſo uſed formerly, is plain from many paſſages in our author.

In Much ado about Nothing, Act II.

" Benedick. This can be no trick, the con-
" ference was *ſadly* born."

And in Milton VI, 540.

" He comes, and ſettled in his face I ſee
" [17] *Sad* reſolution and ſecure."

Sad, i. e. ſober, ſedate.

Spencer in his Fairy Queen. B. I. c. 10. ſt. 7.

" Right cleanly clad in comely *ſad* attire."

i. e. ſober, grave.

And B. 2. c. 2. ſt. 14.

" A ſober *ſad* and comely courteous dame."

17 Sad *reſolution and ſecure*] " That's but a *ſad* epithet " for Reſolution: The poet gave it,

" Staid *Reſolution and ſecure*. Or. Stern." Bentley.

Theſe

These few instances, among many others that may easily be given, are sufficient to shew how ingenious commentators may be led into mistakes, when once they indulge their over-refining taste, and pay greater compliments to their own guesses, than to the expressions of the author.

SECT. IV.

THERE is no small elegance in the use of a figure which the rhetoricians call the *aposiopesis*; when in threatening, or in the expression of any other passion, the sentence is broken, and something is left to be supplied. 'Tis a figure well known for that common passage in Virg. Aen. I, 138.

"Quos ego—sed motos praestat componere
"fluctus."

And Aen. III, 340.

"Quid puer Ascanius? superatne et vescitur
"aurâ?
"Quem tibi jam Troja——

So in king Lear, Act II.

"Lear. No, you unnatural hags,
"I will have such revenges on you both,
"That

" That all the world ſhall—I will do ſuch things,
" What they are yet I know not."

I mention theſe well-known places to introduce others leſs known. And here I beg leave to explain a paſſage in Horace, who uſes this figure with the utmoſt elegance in his ode to Galatea. Venus is introduced jeſting on Europe,

Mox ubi luſit ſatis, Abſtineto
Dixit irarum calidaeque rixae :
[1] *Cum tibi inviſus laceranda reddet*
Cornua taurus——

What then ? Why then treat this odious creature as cruelly or—as kindly as you pleaſe. 'Tis an elegance not to be ſupplied in words. Immediately Venus begins ſoothing her vanity with the dignity of her lover, and with her giving a name to a part of the world. Whether any commentator has taken notice of this beauty in Horace, I don't know : Dr. Bentley is at his old work, altering what he could not taſte.

1 Hor. L. II. Od. 27. The Dr. would thus alter the paſſage,

JAM *tibi* INJUSSUS *laceranda reddet*
Cornua taurus.

This

This figure has a very near reſemblance to another called by the Greeks, τὸ σχῆμα παρ' ὑπόνοιαν, *figura praeter expectationem:* when the ſentence is in ſome meaſure broken, or ſuſpended, and ſomewhat added otherwiſe than you expected. Ariſtophanes in Plut. ℣. 26.

Χρ. Ἀλλ' οὔ σε κρύψω· τῶν ἐμῶν γὰρ οἰκετῶν
Πιςότατον ἡγοῦμαί σε κἀ——κλεπτίςατον.

Well, I'll not conceal it from thee: for of all my domeſtics
I think thee to be the moſt truſty and—the greateſt knave.

'Twas expected he ſhould have added, *and the honeſteſt.*

I come now to our author, and ſhall cite a few places, which, as far as I find, have eſcaped notice, and on that account, have been mended or mangled.

In the Merrry Wives of Windſor, Act II.

" *Ford.* Tho' Page be a ſecure fool, and ſtand " ſo firmly on his wife's——[2] *Frailty*; yet I " cannot put off my opinion ſo eaſily." He was going to ſay *honeſty*; but corrects himſelf, and

2 They would read, *Fealty.*

adds unexpectedly, *frailty*, with an emphaſis, as in Hamlet, Act I.

Frailty, thy name is woman.

This well ſpoken gives ſurprize to the audience; and ſurprize is no ſmall part of wit.

In Othello, Act I.

" *Brab.* Thou art a villain.
" *Iago.* Thou art a—— ſenator."

A ſenator is added beyond expectation; any one would think Iago was going to call him as bad names, as he himſelf was called by the ſenator Brabantio.

Firſt part of Henry IV. Act I.

" *Hotſp.* Revolted Mortimer!
" He never did fall off, my ſovereign liege.
" But by the chance of war—To prove that true,
" Needs no more but one tongue."

So this paſſage ſhould be pointed; but not a ſyllable altered. Hotſpur is going to ſpeak only not treaſon; but corrects himſelf by a beautiful apoſiopeſis.

In Coriolanus, Act II. Menenius ſpeaking of Coriolanus,

" Where

" Where is he wounded? *Vol.* I'th' ſhoulder, " and i'th' left arm; there will be large cicatrices " to ſhew the people, when he ſhall ſtand for " his place. He received in the repulſe of " Tarquin ſeven hurts i'th' body. *Men.* One " i'th' neck, and [3] two i'th' thigh——there's " nine that I know."

The old man, agreeable to his character, is minutely particular: *Seven wounds? let me ſee; one in the neck, two in the thigh——Nay I am ſure there are more; there are nine that I know of.*

In the Merchant of Venice. Act II.

" *Launcelot.* I cannot get a ſervice, No! I " have ne'er a tongue in my head! Well, If " any man in Italy have a fairer table, which " doth offer to ſwear upon a book——I ſhall " have good fortune; go to, here's a ſimple " line of life, &c. Launcelot ſpeaks this, looking on his hand: [*a fairer table which doth offer to ſwear upon a book,*] for the hand muſt be uncovered when a perſon takes his oath on the Bible. The break is eaſy to be ſupplied, and inſtances of the like nature frequently occur.

3 They have printed it, *And one too i'th' thigh.*

In Macbeth, Act II.

" Macb. To know my deed——'twere beſt
" not know myſelf."

To know my deed! No, rather than ſo, 'twere beſt not know myſelf.

In Othello, Act V.

" Put out the light, and then—put out the light!
" If I quench thee, &c."

Othello enters with a taper (not with a ſword, for he intended all along to ſtrangle his wife in her bed) and in the utmoſt agony of mind ſays, he has a cauſe for his cruelty, a cauſe not to be named to the chaſt ſtars: 'tis fit therefore Deſdemona ſhould die. *I'll put out the light and then*—ſtrangle her, he was going to ſay: but this recalls a thouſand tender ideas in his troubled ſoul: he ſtops ſhort——*If I quench the taper, how eaſy 'tis to reſtore its former light; but, ô Deſdemona, if once I put out thy light*, &c.

SECT. V.

I HAVE often thought, in examining the various corrections of critics, that if they had taken more care of commas and points, and had been

been leſs fond of their own whims and conceits, they might oftener have retrieved the author's words and ſenſe. As trifling as this may appear, yet trifles ſhould not be always overlook'd. Suppoſing ſome paſſages in Horace and Milton had been better pointed and leſs changed, would Dr. Bentley's editions have been leſs learned? For inſtance, the lyric poet in ridicule of the vulgar opinion of the tranſmigration of ſouls, as well as to ſhew the inhumanity of ſailors, feigns a dialogue between the ghoſt of Archytas and a mariner, who finds Archytas' body on the ſhore. The mariner tauntingly aſks him what availed all his aſtrology and geometry, ſince he was to die ſo ſhortly; [MORITURO: on this word depends moſt of what follows] The ghoſt replies, "Oc-
"cidit & Pelopis genitor, &c. *What wonder, ſince demigods and heroes have died? Ay*, anſwers the mariner quickly, *and your Pythagoras too, for all his ridiculous talk of the tranſmigration of ſouls,*

"Naut. Habentque
"Tartara Panthoiden, &c."

Archytas takes him up with great gravity,

"Judice te, non ſordidus auctor
"Naturae verique."

Then he goes on, letting him know how all mankind muſt come to their long home by various ways; and gives his trade a touch of ſatyre,

" Exitio eſt avidis mare nautis.

Dr. Bentley here by reading *avidum* deſtroys the poinancy. However the inhuman ſailor leaves the body unburied on the ſhore, deaf to the intreaties of Archytas.

Of all the odes in Horace the thirteenth of the ſecond book ſeems to be written in the trueſt ſpirit. It muſt be ſuppoſed to be uttered immediately, when he juſt eſcaped the fall of a tree: he ſcarcely recovers himſelf, but pours out this imprecation,

" [1] Ille et nefaſto te poſuit die,
" (Quicunque primùm) et ſacrilega manu
" Produxit, Arbos, &c.
" Ille venena colchica,
" Et quicquid uſquam concipitur nefas
" Tractavit."

The ſentence is deſignedly embarraſſed, and the verſes are broken, and run one into the other

[1] *Illum, & nefaſto te poſuit die*
Quicunque primum, &c.
Ille venena Colcha,
Et quicquid, &c. So Dr. Bentley corrects.

with great art, *Ille venena colchica et quicquid*, &c. All is contrived to ſhew the hurry and confuſion of the poet. As ſoon as he gets breath, the firſt reflection is very natural upon the dangers conſtantly threatning human life.

" Quid quiſque vitet, nunquam homini ſatis
" Cautum eſt in horas. Navita Boſphorum
" Poenus perhorreſcit; neque ultra
Caeca *timent* aliunde fata."

I ſhould like this reading *timent* better, if authorized by any book: for the tranſition, from the ſingular to the plural, is not only an elegant variety, but even the verſe ſeems to require it.—The poet next begins to think how near he was viſiting the regions below, and ſeeing his lyric friends; at the very mentioning of whom, he ſtarts out into enthuſiaſtic rapture, and forgets every misfortune of human life. This is the true ſpirit and genius of lyric poetry.

In the ſeventh epode a ſlight pointing ſets to right the following verſes,

[a] *Fugit juventas, et verecundus color*
Reliquit; oſſa pelle amicta luridâ.

My

[2] *Fugit Juventas, et verecundus color*
Reliquit oſſa pelle amicta lurida.

My youth is fled, and my blooming colour has forſaken me: my bones are covered with ſkin all wan and pale.

And in the ſecular poem:

[3] *Voſque veraces cecinisſe, Parcae,*
(Quod ſemel dictum eſt ſtabiliſque rerum
Terminus ſervet!) bona jam peractis
Jungite fata.

And ye, O weird ſiſters, ever true in your prophetic verſes, (and, oh, may a ſtable period of theſe things preſerve what ye have once declared!) add happy deſtinies to thoſe already paſt.

'TIS time now to return to our dramatic poet; and I ſhall here lay before the reader ſome

" Quibus verbis olim offenſus vir magnus Julius Scaliger, " *Quis*, inquit, *dicat colorem reliquiſſe oſſa? non igitur debuit* " *dicere oſſa amicta pelle, ſed reliquiſſe pellem amicientem oſſa.* " Nihil hac cenſura juſtius clariuſve dici poteſt." So far Bentley; he alters therefore the paſſage thus;

Fugit juventas; et verecundus color
Reliquit ORA, *pelle amicta lurida.*

3 Thus printed in Dr. Bentley's edition,

Voſque veraces cecinisſe Parcae,
Quod ſemel dictum STABILIS PER AEVUM
Terminus ſervet, bona jam peractis
Jungite fata.

few

few paſſages, where not a word is changed, but only the pointing; and ſhall ſubmit to his judgment whether or no any further alteration is required.

In Meaſure for Meaſure, Act IV.

" Aug. But that her tender ſhame
" Will not proclaim againſt her maiden loſs,
" How might ſhe tongue me? [4] Yet reaſon
" dares her. No:
" For my authority bears a credent bulk,
" That no particular ſcandal once can touch;
" But it confounds the breather."

Were it not for her maiden modeſty, how might the Lady proclaim my guilt? Yet (you'll ſay) ſhe has reaſon on her ſide, and that will make her dare to do it. I think not; for my authority is of ſuch weight, &c.

The Taming of a Shrew, Act I.

" *Pet.* Such wind as ſcatters young men thro'
" the world,
" To ſeek their fortunes farther than at home,

[4] *Yet reaſon dares her:*
" The old folio impreſſions read, *yet reaſon dares her no;*—
" perhaps, *dares her note:* i. e. ſtifles her voice: frights
" her from ſpeaking." Mr. Theobald.

" Where

" Where ſmall experience grows[5]. But in a few,
" Signior Hortentio thus it ſtands with me,
" Antonio my Father, &c."

In Coriolanus. Act I.

" *Mar.* May theſe ſame inſtruments which
" you profane,
" Never ſound more! when drums and trum-
" pets ſhall
" I'th' field prove flatterers, let courts and cities
" Be made all of falſe-fac'd ſoothing.
" When ſteel grows ſoft as the Paraſite's ſilk,
" Let *Him* be made an overture for th' wars."

Marcus Coriolanus ſays this after a flouriſh of drums and trumpets, and the acclamations of the people: The whole difficulty of the paſſage,

5 *But in a few*, viz. Words: *ſed paucis.*

Which is thus corrected in a late edition,

" Where ſmall experience grows but in a MEW."

I leave this to the reader's ridicule. In Hamlet Polonius thus ſpeaks to his daughter,

" IN FEW, Ophelia
" Do not believe his vows, for they are broken."

In K. Henry VIII. Act II.

" *Gent.* I'll tell you IN A LITTLE."

(if

(if any) consists in the last line, " *Let* HIM, &c." Which he speaks striking his hand upon his heart: *dorsum manu*, as the Grammarians term it. The editors not seeing this, have strangely altered the whole.

In Cymbeline, Act V.

" Posthumus. Must I repent?
" I cannot do it better than in gyves,
" Desir'd, more than constrain'd. [6] To satisfie,
" (If of my freedom 'tis the main part) take
" No stricter render of me, than my all."

Must I repent? (says Posthumus in prison) *I cannot repent better than now in gyves; desir'd, more than constrain'd. To make what satisfaction I can for my offences, (if this be, as really 'tis, the main part left of my freedom,) take no stricter surrender of me than my all, my life and fortune.*

In Othello, Act I.

The Moor is asking leave for Desdemona to go with him to Cyprus,

6 'Tis printed in Mr. Theobald's edition, by conjecture,

To satisfie,
I doff my freedom.

" I there-

" I therefore beg it not,
" To pleaſe the palate of my appetite,
" Nor to comply with heat, (the young effects,)
" In my [7] defunct and proper ſatisfaction:
" But to be free and bounteous to her mind."

I don't beg it merely to pleaſe my appetite, nor to comply with luſtful heat, (which are youthful affections) in my own ſatisfaction, which is, as it were, defunct, and proper to my age, being declined into the vale of years: But I beg it in compliance to Deſdemona's mind. The word *defunct* is not to be taken ſtrictly here as ſignifying abſolutely dead; but almoſt ſo; or from the lat. *defunctus* it might mean, diſcharged from youthful appetite, and proper to his age and character. So afterwards, Act II. Iago ſays, " When the " blood is made dull with the act of ſport, " there ſhould be (again to inflame it, and to " give ſatiety a freſh appetite) lovelineſs in fa- " vour, ſympathy in years, manners and beau- " ties: all which the Moor is *defective* in." Now if any alteration were to be propoſed, inſtead of *defunct* the propereſt word ſeems *defect*,

" In my *defect* and proper ſatisfaction.

6 They read, *diſtinct*.

In which ſenſe the Latins uſe *defectus*; and 'tis well known how frequently in Shakeſpeare's time they made Latin words Engliſh. Tacitus in Annal. L. IV. c. 29. *Lentulus ſenectutis extremae, Tubero* defecto *corpore.* And Martial, L. 13. Ep. 77.

" Dulcia *defectâ* modulatur carmina linguâ
" Cantator cygnus funeris ipſe ſui."

Or what if, with a ſlighter variation ſtill, we read?

" I therefore beg it not
" To pleaſe the palate of my appetite,
" Nor to comply with heat, (the young effects
" In *me* defunct) and proper ſatisfaction?
" But to be free and bounteous to her mind."

i. e. The youthful affections being in me defunct, &c.

In K. John, Act I. Philip Faulconbridge has been juſt knighted.

" Phil. James Gurney, wilt thou give us leave
" a while?
" Gurn. Good leave, good Philip.
" Phil. Philip, *Sparrow*, James.
" There's toys abroad; anon I'll tell thee more."

Mr.

Mr. Pope thus explains it, "Call me Philip? "You may as well call me ſparrow; Philip "being a common name for a tame ſparrow." 'Tis not to be wonder'd that Mr. Theobald ſhould turn a deaf ear to whatever Mr. Pope offers by way of criticiſm: he therefore alters the place thus, *Philip! ſpare me James.* Without changing a word, why ſhould we not read, taking the whole in Mr. Pope's ſenſe?

"Gurn. Good leave, good Philip.
"Phil. Philip? *Sparrow!* James,
"There's toys abroad; anon I'll tell thee more."

8 So Prior in his poem intitled, The Sparrow and Dove:

S. *I woo'd my couſin* PHILLY *Sparrow.*

And in the workes of G. Gaſcoigne, Eſq; p. 285. Lond. ann. 1587.

The praiſe of Philip Sparrow.
Of all the byrds that I doo know,
Philip my Sparrow hath no peere.

SECT. VI.

BUT are there no errors at all crept into the copies of Shakeſpeare? Perhaps more than into any one book, publiſhed ſince the invention of printing. But theſe errors may often be accounted

counted for, and the cauſe once known, the cure will follow of courſe.

Not only the words in all languages are ever fleeting, but likewiſe the manner of ſpelling thoſe words is ſo very vague and indeterminate, that almoſt every one varies it according to his own whim and fancy. This is not only true of the more barbarous countries, but was likewiſe the caſe of the more polite languages of the Greeks and Romans. The ſpelling of Virgil differ'd from that of Ennius; and later Romans ventured to vary from even the [1] Auguſtan age: Nor were the [2] alterations leſs in the Grecian language; and every country followed their own pronunciation, and ſpelt in a great meaſure accordingly.

1 Auguſtus himſelf had little regard to ſtrict orthography, as appears in Suetonius's life of Aug. ſect. 88.

2 Some letters were added by Epicharmus and Simonides. A ſpecimen of the manner in which Homer's earlieſt copies were written, is as follows:

ΜΕΝΙΝ ΑΕΔΕ ΤΗΕΑ ΠΕΛΕΙΑΔΕΟ ΑΚΗΙΛΕΟΣ
ΟΛΟΜΕΝΕΝ ΗΕ ΜΥΡΙΑΚΗΕΟΙΣ ΑΛΓΕΑ ΤΗΕΚΕΝ
ΠΟΛΛΑΣ ΑΙΠΗΤΗΙΜΟΣ ΠΣΥΚΗΑΣ ΑΙΔΙ ΠΡΟΙΑΠΣΕΝ
ΗΕΡΟΟΝ ΑΥΤΟΣ ΔΕ ΓΕΛΟΡΙΑ ΤΕΥΚΗΕ ΚΥΝΕΣΣΙΝ
ΟΙΟΝΟΙΣΙ ΤΕ ΠΑΣΙ ΔΙΟΣ ΔΕ ΤΕΛΕΕΤΟ ΒΟΛΕ
ΕΚΣ Ο ΔΕ ΤΑΠΡΟΤΑ ΔΙΑΣΤΕΤΕΝ ΕΡΙΕΑΝΤΕ
ΑΤΡΕΔΕΣ ΤΕ ΓΑΝΑΚΣ ΑΝΔΡΟΝ ΚΙ ΔΙΟΣ ΑΚΗΙΔΑΕΥΣ.

It

It may be proper, in order to aſcertain ſome readings in our author, juſt to obſerve, that in the reign of queen Elizabeth the ſcholars wrote *auncient*, *taulk*, *chaunce*, &c. keeping to the broader manner of pronunciation; and added a letter often to the end of words, as *ſunne*, *reſtleſſe*, &c. ſometimes to give them a ſtronger tone as, *doo*, [3] *wee*, *mee*, &c. the *y* they expreſſed by *ie*, as, *anie*, *bodie*, &c. Tho' many other inſtances may be given, yet the generality of thoſe writers

3 As trifling as theſe obſervations may appear, yet they are not to be too ſlightly paſs'd over by our critic: There is a corrupted paſſage in Shakeſpeare, which may hence be more truly than hitherto, corrected. In Julius Cæſar. Act II. the old writing was thus.

" Danger knows full well
" That Cæſar is more dangerous than He.
" WEE ARE *two lions, litter'd in one day,*
" And I the elder and more terrible;
" And Cæſar ſhall go forth.

There was ſome ſtroke of the [illegible] the end of the letter *e*, which made the printer miſtake it for an *h*: ſo he gave it us,

" WE HEARE two lions litter'd in one day."

Mr. Th. reads very ingeniouſly " WE WERE *two lions*, &c. But my reading is nearer the traces of the original, and the ſtopping gives a greater propriety to the ſentence. Beſides accuracy is of the very eſſence of criticiſm.

paid

paid very little regard either to etymology or pronunciation, or the peculiar genius of our language, all which ought to be conſidered. As to Shakeſpeare, he did not ſeem to take much care about the printing of thoſe plays, which were publiſhed in his life, but left it to the printers and players; and thoſe plays, which were publiſhed after his death, were liable to even more blunders. So that his ſpelling being often faulty, he ſhould thence be explained by ſome happy gueſſing or divining faculty. This ſeems one of the eaſieſt parts of criticiſm; and what Engliſh reader thinks himſelf not maſter of ſo trifling a ſcience? When he receives a letter from his friend, errors of this kind are no impediment to his reading: and the reaſon is, becauſe he generally knows his friend's drift and deſign, and accompanies him in his thoughts and expreſſions. And could we thus accompany the diviner poets and philoſophers, we ſhould commence criticks of courſe. However I will mention an inſtance or two of wrong ſpelling in our poet, and leave it to the reader to judge, whether ſuch trifling blunders have been ſufficiently reſtored.

In Hamlet, Act III. in Mr. Theobald's edition, p. 301. the place is thus printed:

" Hamlet. For thou doſt know, oh Damon
" dear,
" This realm diſmantled was
" Of Jove himſelf, and now reigns here
" A very, very *Paddock*.
" Hor. You might have rhim'd."

The old copies read, *Paicock*, *Paiocke* and *Pajocke*. Mr. Theobald ſubſtitutes *Paddock*, as neareſt the traces of the corrupt ſpelling: Mr. Pope, *Peacock*; (much nearer ſurely to *Paicock*, than Mr. Theobald's *Paddock*) thinking a fable is alluded to, of the birds chuſing a king, inſtead of the eagle, the peacock. And this reading of Mr. Pope's ſeems to me exceeding right. Hamlet, very elegantly alluding to the friendſhip between Pythias and his ſchool-fellow Daman, calls Horatio, his ſchool-fellow, *Damon dear*; and ſays, this realm was diſmantled *of Jove himſelf*, (he does not ſay of Jove's bird, but heightening the compliment to his father, *of Jove himſelf*,) *and now reigns here, a very Peacock*; meer ſhew, but no worth and ſubſtance. Horatio anſwers,

" You might have rhim'd:

i. e. you might have very juſtly ſaid,

" A very, very *Aſs*."

Now Horatio's reply would have loſt its poignancy, had Hamlet called his uncle, *a paddock*; for ſurely a toad or [4] paddock is a much viler animal than an aſs.

Again, in that well-known place where the ghoſt ſpeaks to Hamlet, nothing, as it ſeems to me, ſhould be altered but a trifling ſpelling:

" [5] Cut off even in the bloſſoms of my ſin,
" Unhouzzled, diſappointed, unaneal'd."

UNHOUSEL'D, i. e. not having received the ſacrament. **houſel**, is the euchariſt or ſacrament. Sax. **huſl**. Lat. *hoſtiola*: **to houſel**, is to give

4 The word is ſtill us'd in ſome parts of England: from the AngloS. **pada**, *bufo*. Germ. **padde**. So in Macbeth. Act I.

" 1 *Witch*. I come, I come Grimalkin.
A familiar calls with the voice of a cat.
" 2 *Witch*. Padock calls."
Another familiar calls with the croaking of a toad.

This Paſſage in Macbeth has not been rightly underſtood.

5 Mr. Theobald has very rightly explain'd this paſſage: but why inſtead of *diſappointed* he ſubſtitutes *unappointed*, I can't find any reaſon; nor does he himſelf give any. In ſome editions, without any authority or critical ſkill, they have printed,

Unhouſel'd, unanointed, unanneal'd.

the ſacrament to one on his death-bed: *And Certes ones a year at leſt it is lawful to be houſeled.* Chaucer in the parſon's tale, p. 212.

Spencer. B. 1. c. 12. ſt. 37.

" His own two hands, for ſuch a turn moſt fit,
" The *houſling* fire did kindle and provide,
" And holy water thereon ſprinkled wide."

i. e. the ſacramental fire. Alluding to the ancient [6] cuſtom of marriages. DISAPPOINTED, having miſſed of my appointment by the prieſt; not confeſſed and been abſolved. *Appointment* is ſo uſed in Meaſure for Meaſure, Act III. *Your beſt* appointment *make with ſpeed*; i. e. what reconciliation for your ſins, what penance is appointed you. UNANNEIL'D, not having the laſt anneylynge, extreme unction: aneled, *anoyled*, from the Lat. *oleo inuctus*. This word I find uſed by Holingſhed, in the life of

6 See Plutarch. *In Quæſt. Roman.* And hence Ovid is to be explained in Epiſt. XIII. ℣. 9. Hypermneſtra to Lynceus.

" *Me pater* IGNE *licet*, QUEM NON VIOLAVIMUS, *urat.*"

And Lib. II. Art. Amat. ℣. 597.

" *Iſta viri captent (ſi jam captanda putabunt)*
" *Quos faciunt juſtos* IGNIS *et unda viros.*"

K. John;

K. John; ſpeaking of the interdiction laid on the King and this land by the Pope, he adds, "It was not ſo ſtreit, for there were diverſe "places occupied with divine ſervice all that "time, by certeine priviledges purchaſed either "then or before. Children were alſo chriſtened, "and men houſeled and annoiled through all "the land, except ſuch as were in the bill of "excommunication by name expreſſed." I cannot here but admire the ignorance as well as boldneſs of thoſe editors, who have changed this undoubtedly genuine reading.

In Othello, Act V.

"I've rubb'd this young *Quat* almoſt to the ſenſe
"And he grows angry."

Iago is ſpeaking of Roderigo, a quarrelſome and lewd young fellow. Now of all birds a *Quail* is the moſt quarrelſome and lewd, a fit emblem of this rake. The Romans fought them as we fight our cocks. Ovid. Amor. L. II. eleg. VI.

Ecce coturnices inter ſua praelia vivunt.

In Antony and Cleopatra, Act II. Antony ſays of Octavius, *His quails ever beat mine.* The lewdneſs of this bird is mention'd by Xenophon

in his memoirs of Socrates, L. II. c. 1. Οὐκοῦν καὶ ἄλλα ὑπὸ λαγνείας, οἷον οἵτε ΟΡΤΥΓΕΣ καὶ οἱ πέρδικες πρὸς τὴν τῆς θηλείας φωνὴν τῇ ἐπιθυμίᾳ καὶ τῇ ἐλπίδι τῶν ἀφροδισίων φερόμενοι, καὶ ἐξισάμενοι τὰ καὶ δεινὰ ἀναλογίζεσθαι, τοῖς θηρεύτροις ἐμπίπτουσιν; *Are there not other creatures that by reason of their wantonness, as* quails *and partridges, which thro' a lascivious desire of their females run to their call, void of all sense of danger, and thus fall into the sportsmen's snares?* Hence it seems no bad etymology which some give of this word *quail*, deriving it from the Greek καλεῖν, in allusion to it's calling for it's mate. In Troilus and Cressida, Act V. young wanton wenches are metaphorically named *quails*. Thersites calls Agamemnon, *An honest fellow and one that loves quails*. The *quail* therefore, male or female, is a just emblem of the followers of Venus in either sex. But considering it too as a fighting bird, how properly is it apply'd to Roderigo, who foolishly followed Desdemona, and at last, quarrelling with Cassio, was killed in the fray? Can we doubt then, but that Shakespeare originally intended to write,

" I've rubb'd this young *quail* almost to the sense,
" And he grows angry?"

He intended, I say, to write, as he perhaps then spelt it, *quale*, and omitting the last letter, the transcriber

tranſcriber gave us a ſtrange kind of word, which ſome of the editors have alter'd into *knot* and *quab*: the meaning of which words, as applicable to this place, is not in my power to explain.

In Antony and Cleopatra, Act II.

" *Antony.* Say to me, whoſe fortune ſhall
" riſe higher,
" Caeſar's or mine?
Soothſayer. " Caeſar's. Therefore, O Antony,
" ſtay not by his ſide.
" Thy Daemon (that's thy ſpirit which keeps
" thee) is
" Noble, couragious, high, unmatchable,
" Where Caeſar's is not. But near him thy
" Angel
" Becomes A FEAR, as being o'erpower'd; and
" therefore
" Make ſpace enough between you."

A letter is here omitted, and we muſt read *afeard*. So the word is ſpelt in Spencer, B. VI. c. 1. ſt. 19.

" Againſt him ſtoutly ran, as nought AFEARD."

'Tis often uſed by Shakeſpeare. Merry Wives of Windſor, Act III. Slend. *I care not for that,*

but that I am affeard. Macbeth, Act IV. *Wear thou thy wrongs, His title is* affeard. And elſewhere. There is indeed a paſſage in Spencer's Fairy Queen, B. V. c. 3. ſt. 22. That may ſeem to vindicate the received reading, which is as follows.

As for this lady which he ſheweth here,
Is not (I wager) Florimel at all;
But ſome fair franion, fit for ſuch a fear
That by misfortune in his hand did fall.

Fit for ſuch a fear, i. e. fit for ſuch a fearful perſon, ſuch a coward; as perhaps ſome might think it ſhould be interpreted. But this place in Spencer is wrongly ſpelt, and it ſhould be thus written,

But ſome fair frannion, fit for ſuch a fere.

But ſome looſe creature fit for ſuch a companion. *Fere* is ſo uſed by Spencer and [7] Chaucer. So that Spencer and Shakeſpeare ſhould both be

7 A paſſage in Chaucer I would hence correct: In the Prologues of the Canterbury Tales. *v.* 166.

" A Monke ther was fayr for the maiſtery,
" An outrider, that loved venery."

It

be corrected. The story is taken from Plutarch in his life of Antony. Λέγων τὴν τύχην αὐτοῦ, λαμπροτάτην οὖσαν καὶ μεγίστην, ὑπὸ τῆς Καίσαρος ἀμαυροῦσθαι. The Latin translator is wrong here, Τυχὴ is his Genius, not chance or fortune—ὁ γὰρ σὸς Δαίμων τὸν τούτου φοβεῖται καὶ γαῦρος ὢν καὶ ὑψηλὸς ὅταν ᾖ καθ' αὑτὸν, ὑπ' ἐκείνου γίνεται ΤΑΠΕΙΝΟΤΕΡΟΣ ἐγγίσαντος, καὶ ΑΓΕΝΝΕΣΤΕΡΟΣ. Plut. p. 930. E. Which passage stronly confirms my emendation. The allusion is to that belief of the ancients, which Menander so finely expresses,

Απαντι Δαίμων ἀνδρὶ συμπαραστατεῖ
Ενθὺς γενομένῳ μωσταγωγὸς τοῦ βιοῦ.

It seems to me it should be thus,

" A Monk ther was, fere for the mistery, &c.

i. e. " There was a Monk, a proper companion and bro-" ther for the Monkish profession, [so *mistery* is used by " the old writers ;] *An outrider*, &c. i. e. one not confined " to his cloyster, but a rider abroad and a lover of hunt-" ing." This word is wrongly spelt in B. Johnson's Silent Woman. Act II. Sc. V. " *Morose*. Dear Lady, I " am courtly, I tell you, and I must have mine eares ban-" queted with pleasant and wittie conferences, pretty girds, " scoffs, and daliance in her, that I mean to choose for my " *bedpheere*, read, *bed-fere*." i. e. a bed-fellow : so *playing fere*, a play fellow, used by Chaucer, and by Beaumont and Fletcher in the two Noble Kinsmen. Act IV. *playpheeres*. read, *play-feres*. This word we had originally from the Danes.

The philoſophical meaning the emperor Marcus Antoninus lets us into. L. V. ſ. 27. ὁ Δαίμων ὃν ἑκάστῳ προστάτην καὶ ἡγεμόνα ὁ Ζεὺς ἴδιον ἀπένειμε μοῖραν ἑαυτοῦ· ἔστι δὲ ἕκαστος νοῦς καὶ λόγος. And our learned Spencer. B. 2. c. 12. ſt. 47.

They in that place him GENIUS *did call:*
Not that celeſtial power, to whom the care
Of life, and generation of all
That lives, pertains, in charge particular;
Who wondrous things concerning our welfare,
And ſtrange phantoms doth let us oft foreſee,
And oft of ſecret ills bids us beware:
That is our SELF; *who* [r. *whom*] *tho' we do not ſee,*
Yet each doth in himſelf it well perceive to be.

The ſame ſtory is alluded to in Macbeth, Act III.

There is none but he
Whoſe being I do fear: and under him
My Genius is rebuk'd; as it is ſaid,
Antony's was by Cæſar.

Theſe paſſages a little conſidered will ſhew in a fine light that dialogue between Octavius and Antony, in Julius Cæſar, Act V. where Octavius uſes his controuling and checking genius:

" Ant.

" Ant. Octavius, lead your battle ſoftly on,
" Upon the left hand of the even field.
" Oct. Upon the right hand *I*, keep *thou* the
" left.
" Ant. Why do you croſs me in this exigent?
" Oct. I do not croſs you, *but I will do ſo.*"

'Twas a common opinion likewiſe among the ancients, that, when any great evil befel them, they were forſaken by their guardian Gods. How beautiful is this repreſented in Homer and Virgil? The heavenly power, that uſually protected the hero, deſerts him juſt before his ruin. Plutarch tells us in his life of Antony, that, before he killed himſelf, a great noiſe of all manner of inſtruments was heard in the air, ſuch as was uſually made at the feaſts of Bacchus; it ſeemed to enter at one gate of the city, and, traverſing it quite through, to go out at the gate which the enemy lay before: this ſignified, as 'twas interpreted, that Bacchus, his guardian God, had forſaken him. This circumſtance our poet has introduced in Antony and Cleopatra, Act IV.

" 2. Sold. Peace, what noiſe?
" 1. Sold. Liſt, liſt!
" 2. Sold. Hark!

" 1. Sold.

" 1. Sold. Muſick i'th' air—
" 3. Sold. Under the earth—
" It ſignes well, do's it not?
" 2. Sold. No.
" 1. Sold. Peace, I ſay: what ſhould this mean?
" 2. Sold. 'Tis the God *Hercules*, who loved
" Antony,
" Now leaves him."

Here is, *Hercules*, inſtead of *Bacchus*. There was a tradition that the Antonies were deſcended from [8] Hercules, by a ſon of his called Anteon; and of this deſcent Antony was not a little vain. This might be the reaſon why Shakeſpeare varied from Plutarch. But [9] Bacchus was his tutelary God; and he made choice of him, perhaps,

8 Antony was ſo fond of this imaginary deſcent that he had a lion ſtruck on his coin, in alluſion to the Nemean lion of Hercules. Hence Cicero in his Epiſt. to Atticus X, 13. may be perhaps explain'd.—*Tu Antonii leones pertimeſcas, cave.* Though the commentators give the paſſage a different turn. In Antony and Cleop. Act I. Cleopatra calls him, "This Herculean Roman." And Antony, in Act V. ſays,

" The ſhirt of Neſſus is upon me; teach me
" Alcides, thou mine anceſtor, thy rage."

9 He was called the *Junior Bacchus*. Διόνυσος νέος. Plut. p. 944. A. and ſo Velleius Paterculus, L. II. c. 82. and Seneca ſuaſor, l. 1.

following

following the example of his maſter Julius Caeſar; who, had he not been killed, deſigned, as Suetonius informs us, *Parthis inferre bellum per Armeniam minorem*, &c. c. 44. and to imitate Bacchus, who had formerly conquered theſe parts, taking him for his tutelary God. Which paſſage of Suetonius and the above comment will ſhew in no bad light, what Virgil in Ecl. V. ſays of Daphnis, by whom he plainly means Julius Caeſar.

Daphnis & Armenias curru ſubjungere tigres
Inſtituit; Daphnis thiaſos inducere BACCHO,
Et foliis lentas intexere mollibus haſtas.

Not only heroes, but cities and ſtates had their [10] tutelar deities, who removed likewiſe before their deſtruction. Virg. II. 351.

Exceſſere omnes adytis ariſque relictis
Dii, quibus imperium hoc ſteterat.

What a fine turn has Milton given this in his ſacred poem? B. XII, 106.

10 Πολιοῦχοι, φύλακες. Hor. L. I. Od. 36.

Cuſtodes Numidae Deos.

11 'Till

" *'Till God at laſt,*
Wearied with their iniquities, withdraw
His preſence from among them, and avert
His holy eyes.

But I am commencing commentator, when my province is only criticiſm: to return therefore— If the omiſſion of a ſingle letter occaſions ſuch confuſion in modern languages, what will it not do in the Greek and Latin? I will juſt mention an inſtance of this ſort. In Ovid. Amor. III. XII. 21.

" Per nos Scylla, patri *canos* furata capillos,
" Pube premit rabidos inguinibuſque canes."

But ſome copies read *caros*, from which word a letter is omitted, and it ſhould be written *claros*.

" ——Patri *claros* furata capillos.

For thus the hair of Niſus is deſcribed in Ovid Met. VIII, 8.

" —— Cui SPLENDIDUS oſtro
" Inter honoratos medio de vertice canos
" CRINIS inhaerebat, magni fiducia regni."
Virg. Georg. I. 405.

11 Perhaps too Milton had in his mind what Joſephus relates, that a voice was heard before the deſtruction of Jeruſalem, ſuppoſed of the guardian Angels forſaking the Jewiſh temple: *Let us depart hence.* μεταβαίνωμεν ἐντεῦθεν. Joſeph. de bell. Jud. L. 7.

Et

Et pro PURPUREO *poenas dat Scylla capillo.*

Tibullus, I, 4.

Carmine PURPUREA *eſt Niſi coma.*

Ovid. art. amat. l. 1.

Filia PURPUREOS *Niſi furata capillos.*

Here *purpureos capillos* is exactly the ſame as the above *claros capillos*: i. e. ſplendid, ſhining bright, *&c.* And Spencer uſes it in this ſenſe. B. V. c. 10. ſt. 16.

"The Morrow next appear'd with PURPLE "hair."

It follows therefore according to all critical rules, that inſtead of *canos* or *caros*, we ſhould read,

——*Patri* CLAROS *furata capillos.*

Again: Plutarch in the life of Caeſar, p. 717. E. tells us that the Belgae, a people of old Gaul, were conquered by the Romans, and that they fought like cowards, ΑΙΣΧΡΩΣ ἀγωνισαμένης. But Caeſar himſelf, from whom Plutarch has the ſtory, ſays quite otherwiſe, L. II. c. x. ACRITER *in eo loco pugnatum eſt. Hoſtes impeditos noſtri in flumine aggreſſi, magnum eorum numerum occiderunt: per eorum corpora reliquos* AUDACISSIME

SIME *transire conantes, multitudine telorum repulerunt.* Who can doubt then but ſome of the oldeſt books having ΙΣΧΡΩΣ, a careleſs tranſcriber, truſting to his conjectures, wrote ΑΙΣΧΡΩΣ, whereas he ought to have written ΙΣΧΥΡΩΣ, a letter only being negligently omitted: ἰσχυρῶς ἀγωνιζόμενοι, *audaciſſime, acriter praeliantes.* By this, which ſcarce deſerves the name of an alteration in words, but a very great one as to the ſenſe, both [12] Plutarch and Caeſar are reconciled.

12 In the ſame life, p. 718. A. Plutarch attributes that to the twelfth legion, which Caeſar gives to the tenth. Caeſar ſays, L. II. c. xxvi. *T. Labienus, caſtris hoſtium potitus et ex loco ſuperiore, quæ res in noſtris caſtris gererentur, conſpicatus,* DECIMAM LEGIONEM *ſubſidio noſtris miſit.* But between δωδέκαλον and τὸ δέκαλον, how ſlight is the change? Again to reconcile Plutarch to himſelf, in Julius Caeſar, inſtead of Brutus Albinus we muſt read Trebonius, for it was he detained Antony without, whilſt they aſſaſſinated Caeſar in the Senate. So Plutarch relates the ſtory in the life of Brutus, and Cicero in his ſecond Philippic; *cum interficeretur Caeſar, tum te à* TREBONIO *vidimus ſevocari.* Shakeſpeare in Jul. Caeſ. Act III.

Caſſ. *Trebonius knows his time; for look you, Brutus,*
He draws Mark Antony out of the way.

SECT.

SECT. VII.

IN tranſcribing not only ſingle letters are omitted, but often parts of words, and ſometimes whole words. A letter is omitted in the following paſſage of Spencer. In the Fairy Queen, B. 1. c. 1. ſt. 43.

Hither (quoth he) me Archimago SENT
He that the ſtubborn ſprites can wiſely tame,
He bids thee to him ſend, for his intent,
A fit falſe dream, that can delude the SLEEPERS SENT.

read, *the ſleepers' ſhent*, i. e. ill treated, brought to ſhame. A word commonly uſed by Spencer; and by our poet, in Hamlet, Act III.

" Ham. How in my words ſoever ſhe be *ſhent*.

And 'tis remarkable that this word was wrongly ſpelt in Troilus and Creſſida. Act II. where Agamemnon ſays of Achilles,

" He *ſhent* our Meſſengers.

1 Anglo-S. ſcendan, confundere, dedecorare. Germ. *ſchændan*. A *ſchand* probrum. Anglo-S. ſcande. Perhaps originally from the Greek σκάνδαλον, σκανδαλίζω.

So Mr. Theobald very judiciouſly reſtored it; the paſſage before being,

" He *ſent* our Meſſengers."

A letter, where the word began the ſentence, was formerly deſignedly omitted, that the tranſcriber might afterwards add it with ſome kind of ornament. My very learned and worthy friend Dr. Taylor has, in his *Lectiones Lyſiacæ*, given many inſtances of theſe kind of omiſſions. To this cauſe 'twas owing that in many editions of Horace we read,

" *Unxere matres Iliae addictum feris*
" *Alitibus atque canibus homicidam Hectorem.*"

Inſtead of,

" *Luxere Matres*, &c."

Which reading Dr. Bentley has proved to be true, beyond all doubt; but the original blunder he has not accounted for: *Unxere* being a tranſcriber's conjecture, when his copy had *Uxere*. There is ſtill remaining the very ſame kind of blunder in Virgil; *viz. Ardentes* for *Candentes*, who knows not how minutely the Roman follows the Grecian poet, who tells us that the horſes of Rheſus were whiter than ſnow? Λευκότεροι χιόνος. Il. κ'. ℣. 437. And ſo they are

deſcribed by Euripides in his Rheſus. Theſe horſes Diomed and Ulyſſes carried off,

" ARDENTES*que avertit equos in caſtra.* Æn. I. 476.

ARDENTES is a general epithet, a ſort of botching in poetry; CANDENTES is proper and peculiar, having its ſanction from Homer. Should we change then the context without further authority? I think not, unleſs perhaps Servius will be anſwerable for the alteration; for ARDENTES is explained *Candidos et veloces:* which ſeems as if in ſome copy he found it,

CANDENTES*que avertit equos in caſtra.*

i. e. *Candidos.*

In other copies,

ARDENTES*que avertit equos in caſtra.*

i. e. *veloces, generoſos.*

But let us now return to our author. A letter ſeems to have been omitted in K. Lear. Act III.

" From France there comes a power
" Into this ſcatter'd kingdom; who already
" Wiſe in our negligence, have ſecret *ſea*
" In ſome of our beſt ports."

It ſeems originally to have been *ſeat:* " have " ſecret ſeat," i. e. are ſecretly ſituated, lodged.

So in Macbeth. Act I. " This caſtle hath a " pleaſant ſeat." i. e. is pleaſantly ſituated. Or perhaps *ſea* is only a wrong ſpelling for *ſee*; from the Latin word *ſedes*: which is uſed by Douglas in his verſion of Virgil. p. 13. l. 32.

In Cartage ſet hir ſe.

i. e. her ſee, reſidence. The word is ſtill retained in uſe, as, *a Biſhop's ſee*, &c. Chaucer too uſes it in the Monkes tale. 263.

" At Babilon was his ſoveraine *ſe*."

In the Twelfth Night. Act I.

" O Spirit of Love, how quick and freſh art thou !
" That, notwithſtanding thy capacity
" Receiveth as the ſea, nought enters there,
" Of what validity and pitch ſoe'er,
" But falls into abatement and low price,
" Even in a minute. So full of ſhapes is fancy
" That it alone is high fantaſtical."

A letter only is omitted, and we ſhould read It's *fancy*, viz. of Love.

And in the ſame play, and Act.

" *Sir Toby.* Fie, that you'll ſay ſo! he plays
" o'th' violdegambo, and ſpeaks three or four
" languages

" languages word for word without book, and
" hath *all* the good gifts of *nature*. *Mar.* " He
" hath, indeed, ALMOST natural."

'Tis very plain it ſhould be, ALL, MOST *natural*. The ſame blunder we meet with in B. Johnſon's Silent Woman. Act IV. Sc. I.

" *Cler.* But all women are not to be taken
" ALWAYS.
" *Tru.* 'Tis true. No more than all birds, or
" all fiſhes."

Here too a letter has been omitted, and we muſt reſtore it as above, ALL WAYS. The whole paſſage is plainly tranſlated from Ovid's art of Love, near the end of the firſt Book.

Again, in Timon. Act V. Sc. IV.

" *Meſſenger.* I met a courier, ONE mine an-
" cient friend;
" Who, though in general part we were oppos'd,
" Yet our old love made a particular force,
" And made us ſpeak like friends."

'Tis very plain at firſt ſight that the true reading is,

" I met a courier, ONCE mine ancient friend."

I will now give ſome inſtances of parts of words omitted through the haſt or negligence of tranſcribing, and ſometimes of printing. In Milton,

" THE paths and bowers doubt not but our
" joint hands
" Will keep from wilderneſs with eaſe, ix. 244.

We muſt read with the firſt edition,

" THESE paths and bowers, &c." διπλιχῶς. Which adds not a little to the beauty of the paſſage. In Shakeſpeare's Timon. Act IV. Timon is ſpeaking to the two Courteſans,

" Crack the lawyer's voice,
" That he may never more falſe title plead,
" Nor ſound his quillets ſhrilly. [2] HOAR the
" Flamen,
" That *Scolds* againſt the quality of fleſh,
" And not believes himſelf."

Read, HOARSE, i. e. make hoarſe: for to be hoary claims reverence: this not only the poets,

2 HOAR the Flamen that SCOLDS.] He never could mean, Give the Flamen the hoary Leproſy that ſcolds—HOAR in this ſenſe is ſo ambiguous that the conſtruction hardly admits it, and the oppoſition plainly requires the other reading.

but

but the Scripture teaches us, Levit. xix. 32. "Thou ſhalt riſe up before the HOARY head." Add to this, that HOARSE is here moſt proper, as oppoſed to SCOLDS.

In King Lear, Act V.

"Lear. Ha! Gonerill! hah, Regan! they "flattered me——when the rain came to wet "me——There I found 'em—— Go to, they "are not MEN o' their words; they told me "I was every thing; 'tis a lie, I am not ague "proof."

Read, *they are not* WOMEN *o' their words.*

And to add one inſtance more. In the Tempeſt, Act II.

"Ten conſciences, that ſtand 'twixt me and "Milan
"*Candy'd* be they, and melt, e'er they moleſt!

We muſt read,

Diſcandy'd *be they, and melt e'er they moleſt!*

Diſcandy'd. i. e. diſſolved. Diſcandy and melt are uſed as ſynonomous terms in Antony and Cleopatra, Act IV.

" The hearts
" That pannell'd me at heels, to whom I gave
" Their wiſhes, do *diſtandy*, *melt* their ſweets
" On bloſſoming Caeſar.

By the bye, what a ſtrange phraſe is this, [3] *The hearts that pannell'd me at heels?* And how juſtly has Mr. Theobald flung it out of the context? But whether he has placed in it's room a Shakeſpearean expreſſion, may admit of a doubt.

" The hearts
" That pantler'd me at heels."

Now 'tis contrary to all rules of criticiſm to coin a word for an author, which word, ſuppoſing it to have been the author's own, would appear far fetched and improper. In ſuch a caſe there-

3 In this ſecond edition I thought once to ſtrike out this criticiſm, becauſe I am perſuaded Shakeſpeare's words ought not to be changed. Who is ſo unacquainted with our author as to be ignorant of his vague and licentious uſe of metaphors; his ſporting (as it were) with the meaning of words?—The alluſion here, licentious as it is, is to the pannel of a wainſcot. But hear the poet himſelf in As you like it. Act III. " *Jaq.* This fellow will but JOIN " you together, as they JOIN WAINSCOT." So that by *the hearts that pannell'd me at heels*, he means *the hearts that* JOIN'D *to me, united themſelves to me*, &c. This might have been lengthened into a ſimile, but he chooſes to expreſs it more cloſely by a metaphor.

fore

fore we ſhould ſeek for remedy from the author himſelf: and here opportunely a paſſage occurs in Timon, Act IV.

" Apem. Will theſe moiſt trees
" That have outliv'd the eagle, *page thy heels*
" And ſkip when thou point'ſt out?

From hence I would in the above-mention'd verſes correct,

" The hearts
" That *pag'd* me at the heels, to whom I gave
" Their wiſhes, &c"

But to return to the place in the Tempeſt: The verſe is to be ſlurr'd in ſcanſion, thus:

Diſcandy'd be they and melt | *e'er they* | *molest.*

The printers thought the verſe too long, and gave it,

Candy'd be they and melt.

But *candy'd*, is that which is grown into a conſiſtency, as ſome ſorts of confectionary ware: Fr. *candir*. Ital. *candire*. Hence uſed for congeal'd, fixt as in a froſt. So in Timon.

Will the cold brook, CANDIED *with ice*, &c.

Diſcandy'd

Diſcandy'd therefore ſeems our poet's own word.

We have ſeveral inſtances of whole words omitted. As, in Milton, B. VI. 681.

4 " Son! in whoſe face *inviſible* is beheld
" Viſibly, what by deity I am."

It ſhould be *th' inviſible:* ΤΟ ΑΟΡΑΤΟΝ, κατ' ἐξοχήν. Coloſſ. i. 15. " Who is the image of " *the inviſible* God. So in B. III. 385.

" In whoſe conſpicuous count'nance, with-
" out cloud
" Made viſible, *th' almighty father ſhines.*"

A negative particle has ſlipt out of a paſſage in Shakeſpeare, which might be as well owing to the ignorance of the metre, as to haſty tranſcribing. In Othello. Act III.

" *Iago.* Let him command,
" And to obey ſhall be in me remorſe,
" What bloody buſineſs ever."

4 *Son, in whoſe face* inviſible *is beheld.*] This diſtich is ſtrangely inverted. What contradiction is that, *is beheld inviſible?* He muſt have deſigned it thus; but blots and interlines confounded it;

Son, in whoſe Face is viſible beheld,
What I inviſible by Deity am. Dr. Bentley.

The

The ſenſe plainly requires,

[5] " And to obey ſhall be' in me NO remorſe."

In King Lear. Act I.

" Ingratitude! thou marble-hearted fiend,
" More hideous when thou ſhew'ſt thee in a
" child,
" Than the ſea-monſter."

Read, " Than i'th' ſea-monſter." Meaning the river-horſe, Hippopotamus [6]; the hieroglyphical ſymbol of impiety and ingratitude.

5 *And to obey*, &c.] Mr. Theobald reads with greater variation,

" *Nor*, to obey, ſhall be in me remorſe."

How came the tranſcriber to change *nor* into *and*? but to omit a particle in haſty writing, or to overlook it in printing, is no unuſual miſtake. A later editor has thus printed the paſſage,

" And to obey, ſhall be in me. *Remord*
" What bloody buſineſs ever."

To endeavour gravely to ſet aſide ſuch a correction as this, is paying it too great a complement.

6 " The River-horſe ſignified, Murder, impudence, " violence and injuſtice; for they ſay that he killeth his " ſire, and raviſheth his own dam." Sandys Travels, p. 105.

In

In Macbeth. Act I.

Lady Macbeth reading a letter, " And re-
" ferred me to the coming on of time, with,
" Hail King that ſhalt be! 'Tis very plain it ſhould
be, " Hail King that ſhalt be *hereafter!* for this
word ſhe uſes emphatically, when ſhe greets
Macbeth at firſt meeting him,

" Greater than both by the ALL-HAIL HERE-
" AFTER!"

Being the words of the Witch,

" ALL HAIL, Macbeth, that ſhalt be King
" HEREAFTER."

In Cymbeline. Act. I.

" *Cym.* O diſloyal thing
" That ſhouldſt repair my youth, thou heapeſt
" [7 many]
" A year's age on me."

The

7 The alteration of other editors is quite oppoſite to the author's ſenſe,

" A yare age on me."

For the word, *yare*, ab Anglo-S. Gearwe: always ſignifies *ready, briſk, eager.* gearwian, *parare, præparare.* So in the Tempeſt. Act V. " Our ſhip is tight and yare." In the

The word which I have placed between two hooks was very judiciouſly reſtored by the Oxford Editor.

In a Midſummer's Night's Dream. Act V.

" Merry and tragical? tedious and brief?
" That is hot ice, and wondrous ſtrange ſnow.

The verſe, as well as the ſenſe, leads us to the true reading,

" That is hot ice, and[8] wondrous ſtrange black
" ſnow."

In K. Henry VIII. Act II.

" *Anne.* In God's will, better
" She ne'er had known pomp; though't be
" temporal,
" Yet

the Twelfth Night. Act III. Be yare in thy preperation." The very meaſure too points out the excellency of this correction, for a word is plainly wanting,

" That ſhouldſt repair my youth, thou heapſt."

8 *Wondrous* is here uſed as an intentive particle, for *very*, &c. So Spencer in the deſcription of ENVY,

" And wept that cauſe of weeping none he had,
" But when he heard of harm, he wexed *wondrous* glad."

Ovid went before Spencer, and has expreſſed the ſame thought elegantly. Met. II. 796. " Vixque

" Yet if [9] *that quarrel, fortune* do divorce
" It from the bearer, 'tis a ſuff'rance panging
" As ſoul and body's ſev'ring."

A word omitted and another corrupted has occaſion'd this place to be miſunderſtood. It ſeems to me the alluſion is to matrimony. The Queen was married, as it were to POMP; and if

" Vixque tenet lacrymas, quia nil lacrymabile cernit."

And above ỳ. 778.

" Riſus abeſt, niſi quem viſi movere dolores."

9 *Yet if that* quarrel] The ſenſe is ſomewhat obſcure, and uncertain here. Either *quarrel* muſt be underſtood *metaphorically* to ſignify a ſhaft, a dart; as it is uſed by Chaucer; and as, among the French they ſay, *un quarreau d'arbaleſte*, an arrow peculiar for the croſs bow: or we muſt read, as Mr. Warburton has conjectured;

" Yet if that *quarr'lous* Fortune——

And Shakeſpeare, I remember, ſomewhere uſes this expreſſion——*as* quarr'lous *as a Weazel.* Mr. Theobald.

Yet if that quarrel.]

" Yet if that quarr'ler Fortune." Ox. Editor.

Yet if that quarrel, Fortune,——] He calls Fortune a *quarrel* or arrow, from her ſtriking ſo deep and ſuddenly. *Quarrel* was a large arrow ſo called. Thus *Fairfax*

——Twang'd the ſtring, outflew the *quarrel* long. Mr. W.

ſhe

ſhe and POMP ſhould quarrel, and FORTUNE divorces them, 'tis a ſuff'rance panging as ſoul and body's ſev'ring. The very ſame alluſion we have in the beginning of this play,

" Men might ſay,
" Till this time POMP was ſingle, but now
" marry'd
" To one above itſelf."

The paſſage therefore mention'd above I would thus read.

" *Anne.* In God's will, better
" She ne'er had known Pomp; though't be
" temporal,
" Yet if *they quarrel, and Fortune* do divorce
" It from the bearer, 'tis a ſuff'rance panging
" As ſoul and body's ſev'ring."

SECT. VIII.

IF any one will conſider how nearly alike in ſound the following words are, *Wreake*, *Wreakleſs*, *Reckleſs*, *Rack*, *Wrack*, &c. and at the ſame time that the meaning of ſome of theſe words is ſcarcely aſcertain'd and fixed, he will not wonder that hence ſome confuſion ſhould neceſſarily ariſe. I will examine ſome paſſages in which theſe words are uſed. In

In Coriolanus, Act IV.

" Cor. If thou haſt
" A heart of *wreake* in thee, thou wilt revenge
" Thine own particular wrongs."

i. e. any reſentment, revenge. A Saxon word uſed by Chaucer and Spencer.

In Coriolanus, Act III.

" Cor. You grave but *wreakleſs* ſenators.

i. e. without any notions of revenge or reſentment. But if the context be examined, you'll plainly perceive it ſhould be, [1] *reckleſs*, i. e. thoughtleſs, careleſs.

In Hamlet, Act I.

" Whilſt like a puft and *reckleſs* libertine
" Himſelf the primroſe path of dalliance treads,
" And *recks* not his own reed."

i. e. *And minds not his own doctrine:* From the Sax. Reoc. *cura*, recan, *curare*.

In As you like it, Act II.

" Corin. My maſter is of churliſh diſpoſition,
" And little *wreaks* to find the way to heaven."

[1] Ab Anglo-S. receleas, *negligens*. And thus I found, upon examination, 'twas corrected in the elegant edition printed at Oxford.

Read,

Read, *recks*, i. e. takes care: *little recks*, little heeds.

In the Two Gentlemen of Verona, Act IV.

" Egl. *Recking* as little what betideth me."

i. e. reckoning, regarding. So Milton II, 50.

Of God, or Hell, or worse,

He reck'd *not.*

IX, 173. *Let it*; I reck *not.*

In the Third part of Henry VI. Act II.

" Rich. Three glorious suns, each one a per-
" fect sun;
" Not separate with the *racking* clouds,
" But sever'd in a pale clear-shining sky."

I once red, *wracking clouds*: Met. tossing them like waves of the sea, and, as it were, ship-wracking them. From the Greek word ῥήσσω, ῥήξω, *frango*: comes to *break*, and to *wracke*. For the letters *b* and *w* are prefixed to words by us, as the [2] Æolians formerly prefix'd the β', and

2 Eustath. p. 222. Προστιθέασιν οἱ Αἰολεῖς τὸ β' τῷ ρ, ἡνίκα ἡ ἐφεξῆς συλλαβὴ ἔχει ἢ τὸ κ, οἷον ῥάκος βράχος κ. τ. λ. See too Pausanias p. 149. ἠδὺ, ἀδὺ, βαδὺ. And Hesychius, in B. Βάγος. ἡλικιώτης βαλικιώτης. κ. τ. λ. Instances in

and the digamma F. But Milton uſes the ſame expreſſion: II, 182.

" The ſport and prey of *racking* whirlwinds."

Our Author in Hamlet, Act II.

" The *rack* ſtand ſtill."

In Antony and Cleopatra, Act IV.

" That which is now a horſe, &c. The *rack*
" diſſimns."

Milton in Par. regain'd, IV, 451.

" I heard the *rack*,
" As Earth and ſky would mingle."

Douglaſs in his tranſlation of Virgil ſpells it **rak**, and **reik**: the gloſſary thus explains it: " **Rak**, " a miſt or fog, or rain, *Scot.* and *Ang. Bor.* " **Rack**, or **Rawk**: ab AS. **Racu**, Cimbris

Engliſh of the B prefixed, are ῥάμνος, **bramble**: ῥήσσω, ῥέξω, to **break**: ὀλκάς, a **hulke** or **bulke**: *rabula*, a **brawler**: *raſcum*, a **brush**: *rutilus*, **bright**: &c. Concerning the Æol. digamma ſee Dionys. Antiq. p. 16. Inſtances from hence of the W prefixed, are ὕδωρ, Fύδωρ, **water**: Αἰθὴρ, Fαιθὴρ, **weather**: Οἶνος, Foῖνος, **wine**: Ἔργον, Fέργον, **work**: ἑτᾶν, Fελᾶν, to **wound**. *Himitus*, **whimpering**: *ſt*, [in Plaut. & Terence] *hiſt*, **whiſt**, *a game of cards, to be plaid with ſilence and attention*, &c. &c.

Rockia,

" Rockia, *pluvia, unda, humor.* Ang. Bot. the " rack rides, i. e. *nimbus vento pellitur: aetheris omen ſerenioris.*"

Again, to racke, is to torture and torment: from the Teutonic Racken, Anglo-Sax. Raecan, *extendere*, à Gr. ἐρείδειν, or ῥήσσειν, *frangere.* And hence the inſtrument of puniſhment is named a rack: or from τροχὸς, *rota poenalis, quâ in quaeſtionibus et ſontibus torquendis utebantur:* the τ omitted, as in the Latin word, *rota.*

In Hamlet, Act II. Polonius ſpeaks to Ophelia,

" I fear'd he trifled,
" And meant to *wrack* thee."

Read, *rack thee*, i. e. vex and grieve thee. So Milton in Par. regained, III, 203.

" To whom the tempter inly *rack'd* reply'd."

Again in Coriolanus, Act V.

" Men. A pair of Tribunes, that have [3] *rack'd*
" for Rome,
" To make coals cheap."

i. e.

3 *That have* rack'd *for Rome*] " We ſhould read *reck'd*,
" i. e. been careful, provident for. In this inſinuation of
" their only minding trifles, he ſatirizes them for their in-
" juſtice to *Coriolanus*; which was like to end in the ruin

i. e. have ſtretched things to the utmoſt, took all the vile meaſures poſſible; and all for meer trifles.

In Much Adoe about Nothing, Act IV.

" Friar. Being lack'd and loſt,
" Why then we *rack* the value."

i. e. over-ſtretch its value. So we ſay, **to rack a tenant**, and **rack rent**, &c. when it is ſtrain'd to the utmoſt.

In the Tempeſt, the word has another ſignification, Act IV.

" The great globe itſelf
" Yea, all which it inhabits ſhall diſſolve
" And like this inſubſtantial pageant [4] faded
" Leave not a *rack* behind."

i. e.

" of their country." The Oxford Editor ſeeing nothing " of this reads

" ——*have* ſack'd fair *Rome*." Mr. W.

4 *Faded*, i. e. *vaniſhed*, à Lat. *vadere*. Hamlet Act. I.

It faded *on the crowing of the cock.*

Spencer, B. I. c. 5. ſt. 15.

He ſtands amazed how he thence ſhould fade.

i. e.

i. e. no track, or path. So uſed in the northern parts; a Graec. τροχιὰ *rotae veſtigium*; item, *via ſemita*, unde a **track** *et abjecta lit. t.* a **rack**. The learned gloſſary at the end of Douglaſs's tranſlation of Virgil, has "**Raik**, ſwift pace, "much way. Thus Scot. we ſay, **a long raik**, "i. e. a great journey: **to raik home**, i. e. go "home ſpeedily. **Rakand**, Scot. raking, mak- "ing much way, going at large: ab AS **Recth**, "*incedit*, **recone**, **recone**, *confeſtim*, *cito*.

To bring it nearer to its original *vadere*, Spencer ſpells it with a *v*. B. 3. c. 9. ſt. 20.

Their vapour vaded.

SECT. IX.

'TIS a common expreſſion in the weſtern counties to call an ill-natured, ſour perſon, VINNID. For *vinewed*, *vinowed*, *vinny* or *vinew* (the word is variouſly written) ſignifies mouldy. In Troilus and Creſſida, Act II. Ajax ſpeaks to Therſites, *thou vinnidſt leaven*, i. e. thou moſt mouldy ſour dough. Let this phraſe be tranſplanted from the weſt into Kent, and they will pronounce it, [1] *Whinidſt leaven*. So that

1 Mr. Theobald reads, *you* unwinnow'd'ſt *leaven*. Others, *you* unſalted *leaven*. But *Vinnidſt* is the true reading

that it ſeems to me 'twas ſome Kentiſh perſon who occaſioned this miſtake, either player or tranſcriber, who could not bring his mouth to pronounce the V conſonant; as 'tis remarkable the Kentiſh men cannot at this day. And this accounts for many of the Latin words, which begin with V, being turned into w, as *Vidua widua*, Widow; *Ventus, wentus*, Wind; *Vallum, Wallum*, Wall, *Via, Wia*, Way, &c. In the ſame play, Act V. Therſites is called by Achilles, *thou cruſty* [2] *batch of nature*, i. e. thou cruſty batch of bread of nature's baking: the very ſame ludicrous image, as when elſewhere he is nick-named, from his deformity, *Cobloaf*. The word *Leaven* above-mentioned is a ſcriptural expreſſion. Leaven is ſour and ſalted dough, prepared to ferment a whole maſs and to give it a reliſh: and in this ſenſe uſed in Meaſure for Meaſure, Act I.

Ab Anglo-S. ſynig, *Mucidus*. Wachterus "FINNEN ſordes, "*finnig*, mucidus, putridus, *finniger ſpeck*, lardum ſœti- "dum. Idem Anglo Saxonibus *ſynig* apud Somner. et "Benſon. et inde *ſynigean* muceſſere. Unde niſi a Gr. "σὺς; ſordes?" This word I met with in *Horman's Vulgaria*, printed an. M.D.XIX. fol. 162. This breade is nide and beliyed: *hic panis carioſa eſt vetuſtate attactus*. Which not a little confirms my correction and explication.

2. Mr Theob. ſubſtitutes, *thou cruſty* botch *of nature*.

Duke

Duke. *Come no more evaſion:*
We have with a prepared and leavened *choice*
Proceeded to you.

i. e. before hand prepared and rightly ſeaſon'd, as they prepare leaven. But in Scripture 'tis figurately uſed for the phariſaical doctrines and manners, being like leaven, of a ſour, corrupting and infectious nature: ſo the Apoſtle, *a little leaven leaveneth the lump*, 1 Cor. v. 6. This explains the paſſage above, and another in Cymbeline, Act III.

" So thou, Poſthumus,
" Wilt lay the leaven to all proper men;
" Goodly and gallant ſhall be falſe and perjur'd
" From thy great fail."

i. e. will infect and corrupt their good names, like ſour dough that leaveneth the whole maſs, and will render them ſuſpected. The laſt line I would read,

" From thy great *fall*."

Becauſe this reading is more poetical and ſcriptural; and more agreeable to our author's manner. So in a ſimilar place. K. Henry V. Act II.

" And thus thy *fall* hath left a kind of blot,
" To make the full-fraught man, the beſt, en-
" dued

" With ſome ſuſpicion. I will weep for thee:
" For this revolt of thine, methinks is like
" Another *fall* of man."

And in Meaſure for Meaſure. Act II.

" *Aug.* 'Tis one thing to be tempted, Eſcalus,
" Another thing to *fall*."

Shakeſpeare was a great reader of the ſcriptures, and from the bold figures and metaphors he found there enriched his own elſewhere unmatched ideas. If a paſſage or two of this ſort is pointed out, the hint may eaſily be improved.

In the firſt part of Henry VI. Act V.

" You ſpeedy helpers, that are ſubſtitutes
" Under the lordly monarch *of the North*."

3 *The monarch of the North*, i. e. Satan. In alluſion to Iſaiah xiv, 13. *I will ſit alſo upon the mount*

3 Βορέας—τροπικῶς καλούμενος Διάβολος. Heſychius. See what this *Monarch of the North* ſays of his power in Ovid. Met. VI, 687, &c.

" Quid enim mea tela reliqui
" Sævitiam, et vires, iramque, animoſque minaces,
" Admovique preces, quarum me dedecet uſus?
" Apta mihi vis eſt.
" Idem ego cum ſubii convexa foramina terræ,

Sup-

mount of the congregation in the ſides of the NORTH. Jer. i, 15. *Out of the* NORTH *an evil ſhall break forth*, &c. iv, 1. *Evil appeareth out of the* NORTH. Hence Milton, V, 688.

" Where we poſſeſs
" The quarters of the *North*."

And B. V, 754.

" At length into the limits of *the North*
" They came; and Satan to his royal ſeat
" High on a hill, &c."

In Meaſure for Meaſure, Act III.

" Claud. Ay, but to die, and go we know not
" where;
" To lye in cold obſtruction, and to rot:
" This ſenſible warm motion to become
" A kneaded clod; [4] *and the delighted ſpirit*
" To

" Suppoſuique ferox imis mea terga cavernis;
" Sollicito manes, totumque tremoribus orbem."

4 This reading is undoubtedly right; its being capable of delight; or its formerly being delighted; not the actual poſſeſſion of delight, is the Idea intended to be raiſed by the Poet; and this the oppoſition requires. So Virgil G. III, 364.

—— *Caduntque ſecuribus* humida *vina.*

They

" To bathe in fiery floods, or to reſide
" In thrilling regions of thick-ribb'd ice,
" To be impriſon'd in the viewleſs winds
" And blown with reſtleſs violence round about
" The pendant world; or to be worſe than worſt
" Of thoſe, that lawleſs and incertain thoughts
" Imagine howling;——'tis too horrible!"

Milton has ſomething very like this, B. II, 596.

" Thither by harpy-footed furies hal'd
" At certain revolutions all the damn'd
" Are brought; and feel by turns the bitter
" change
" Of fierce extremes, extremes by change more
fierce!
" From beds of raging fire to ſtarve in ice
" Their ſoft ethereal warmth, &c."

Hierom in his comment on Matt. x, 28, writes, *Duplicem eſſe gehennam, nimirum ignis et frigoris in Job pleniſſime legimus.* viz. [5] Job xxiv, 19. But let us hear our Milton again, B. II, 180.

" While

They hew with axes the *liquid* wine.—ſhould it not be *ſolid* wine? 'Tis not what now is, but what its proper nature required, or heretofore was—wine heretofore liquid—this is what the poet means.

5 So Bede on Mat. c. xxiv. *Quod dicit illic eſſe fletum et ſtridorem gentium, duplicem poenam gehennae exprimit, ignis et*

" While we perhaps,
" Deſigning or exhorting glorious war,
" Caught in a fiery tempeſt ſhall be hurl'd
" Each on his rock tranſix'd, the ſport and
" prey
" Of racking whirlwinds, &c."

Theſe paſſages of Shakeſpeare and Milton will bear compariſon with what Virgil has written of the puniſhment of the damned, from Plato's Phaedo, and from the verſes of Orpheus, who brought theſe doctrines from [6] Aegypt. That part of the puniſhment of *being blown with reſtleſs*

et frigoris : and afterwards cites the words of Job as rendered by the ancient interpreter, *Ad calorem ignis tranſit ab aquis nivium.* Mr. Whiſton tells us that the Comets are ſo many Hells, which in their trajectories carry the damned into the confines of the Sun ; [*to bathe in fiery floods* ;] and then return with them beyond the orb of Saturn. [*to reſide in thrilling regions of thick ribbed ice.*]——very poetically imagined by a grave Divine !

6 And from hence Empedocles in Plutarch's Iſis and Oſiris ; which I ſhall cite from the late learned editor, and his tranſlation. Ἐμπεδοκλῆς δὲ καὶ δίκας φησὶ διδόναι τὰς δαίμονας ὧν ἂν ἐξαμαρτήσωσι καὶ πλημμελήσωσιν,

Αἰθέριον μὲν γάρ σφι μίνυνθα πόντονδε διώκει,
Πόντος δ' ἐς χθονὸς ἕδρας ἀπέπτυσεν· ΓΑΙΑ δ' ΕΣ ΑΥΓΑΣ
Ἠελίου ἀκάμαντος, ὁ δ' αἰθέρος ἵμβαλε δίναις·
Ἄλλος δ' ἐξ ἄλλου δέχεται, στυγέουσι δὲ πᾶσις·

ἄχεϊ

less violence round about the pendant world, the sport and prey of racking whirlwinds, is more poetical

ἄχρις οὗ κολασθέντες οὕτω καὶ καθαρθέντες, αὖθις τὴν κατὰ φύσιν χώραν καὶ τάξιν ἀπολάβωσι. "It was moreover the opinion "of Empedocles, that these Genii are obnoxious to punish-"ment for whatever offences they may commit, for what-"ever crimes they may be guilty of,

"One while the air pursues them to the sea,
"The sea again tosses them upon land,
"The land propels them on the scorching sun,
"The sun returns them to the whirling air:
"Thus are they tossed about objects of common hate,

"'till having undergone the destin'd punishment, and "thereby become pure, they are again placed in their pri-"mitive situation, in that region where nature originally "designed them." I cannot help proposing a correction of these verses of Empedocles; instead of ΕΣ ΑΥΓΑΣ, most of the editions have ΕΣ ΑΥΘΙΣ; which with a trifling alteration I would read ΕΣ ΑΝΘΟΣ. So that ΕΣ ΑΥΓΑΣ is the Gloss. And this is an expression used by old Homer and Aeschylus.

Τὸ σὸν γὰρ ΑΝΘΟΣ, παντέχνου πυρὸς σέλας,
Θνητοῖσι κλέψας ὤπασεν. Prom. ℣. 7.
Αὐτὰρ ἐπεὶ ΠΥΡΟΣ ΑΝΘΟΣ ἀπέπτατο, παύσατο δὲ φλόξ.

So Homer as cited by the Scholiast, and Lucretius: I, 899.

Donec flammaë fulserunt FLORE *coorto.*

From whence Horace. Epod. XVII.

VIRENS *in Aetnâ flamma.*

If

poetical than Virgil's [7], *Inanes ſuſpenſae ad ventos.* Beſide St. Hierome in his comment on the epiſtle to the Epheſians mentions it as the opinion of the Jewiſh and Chriſtian divines, that evil ſpirits have their reſidence in the ſpace between the firmament and the earth; to which Jewiſh opinion St. Paul alludes, calling Satan *the prince of the air.* This is ſufficient for a poet to give what allegorical turn he pleaſes to ſuch opinions.

In the Winter's Tale. Act V.

" *Her.* You Gods, look down,
" And from your *ſacred vials* pour your graces
" Upon my daughter's head."

If Homer's copies have not this expreſſion now, we may perhaps thank Ariſtarchus for this and many other alterations of the like nature.

7 Virgil's expreſſion is literally from Orpheus, whom Virgil has minutely followed in his deſcription of the Ægyptian initiation, as the Author of the life of Sethos learnedly informs. " In the three trials of Fire, Water " and Air, are plainly diſcovered the three purifications " the Souls of Men were to go thro' before they returned " to life; which the greateſt of the Latin poets borrowed " from him [viz. *Orpheus*] in the fifth book of his Æneid; *Infectum eluitur ſcelus, aut exuritur igni:* not to omit the " circumſtance of ſuſpenſion in the agitated air, or in the " winds: *Suſpenſæ ad ventos.*"

Iſaiah xlv, 8. " Drop down, ye Heavens, from " above, and let the ſkies pour down righteouſ- " neſs." Revel. xvi, 1. And I heard a great " voice out of the temple, ſaying to the ſeven " Angels, Go your ways *and pour out the vials* " of the wrath of God upon the earth."

In K. Henry V. Act I.

" Conſideration like an Angel came,
" And whipt th' offending Adam out of him."

According to the [8] Scripture expreſſion, *the old Adam*, or *the old Man*, παλαιος ἀνθρωπος, ſignifies *Man* in his unregenerated or gentile ſtate: and the *new man*, is man in his regenerated and chriſtian ſtate.

In Troilus and Creſſida. Act V.

" Frown on, you Heavens, effect your rage
" with ſpeed!
" Sit, Gods, upon your thrones and [9] ſmile
" at Troy!

" I ſay,

8 See Rom. VI, 6. Epheſ. IV, 22. Coloſſ. III, 9.

9 " Here Troilus is made to invoke the Gods to *frown* " in one line, and to *ſmile* in the other: and, as if he had " not talked nonſenſe enough, after having made them do " and undo, and protract the fate of Troy, in the next

" line

" I ſay, at once let your brief plagues be mercy,
" And linger not our ſure deſtruction on."

'Tis plain our poet had the pſalmiſt in view. " He that dwelleth in heaven ſhall laugh them " to ſcorn: the Lord ſhall have them in de- " riſion." Pſ. ii, 4. " The Lord ſhall laugh " him to ſcorn; for he hath ſeen that his day is " coming." Pſ. xxxvii, 13. Hence Milton, V, 735.

" Mighty Father, thou thy foes
" Juſtly haſt in deriſion, and ſecure
" Laughſt at their vain deſigns, and tumults " vain."

And before in B. II, 191.

" He from heaven's height,
" All theſe our motions vain ſees and derides."

In the above cited paſſage the Heavens are the Miniſters of the Gods to execute their vengeance, and they are bid *to frown on*; but the Gods themſelves *ſmile at Troy*; they hold Troy *in deriſion, for they ſee it's day is coming.*

" line he begs them to be ſpeedy and *brief*, and diſpatch " them at once. We ſhould read and point the paſſage thus,
" Sit Gods upon your thrones, and *ſmite* at Troy,
" I ſay, at once. Let your brief plagues be mercy. Mr. W.

In King John. Act III.

" *Couſ.* Nay rather turn this day out of the
" week,
" This day of ſhame, oppreſſion, perjury:
" Or if it muſt ſtand ſtill, &c."

In alluſion to Job iii, 3. " Let the day periſh,
" &c." And *v.* 6. " Let it not be joined unto
" the days of the year, let it not come into the
" number of the months." It ſeems likewiſe that Shakeſpeare had ſtrongly the character and hiſtory of Job in view, when he made Othello pour forth the following moſt pathetical complaint,

" Had it pleas'd Heaven
" To try me with affliction, had he rain'd
" All kind of ſores and ſhames on my bare head,
" Steep'd me in poverty to the very lips,
" Giv'n to captivity me and my hopes;
" I ſhould have found in ſome places of my ſoul
" A drop of patience."

In king Lear, Act V.

" He that parts us, ſhall bring a brand from
" heav'n,
" And fire us hence, *like foxes.*"

Alluding

Alluding to the ſcriptural account of Samſon's tying foxes, two and two together by the tail, and faſtening a firebrand to the cord, thus letting them looſe among the ſtanding corn of the Philiſtines. Judges xv, 4.

In the ſecond part of K. Henry IV. Act IV.

" And therefore will he wipe *his* [10] *tables* clean."

In Hamlet, Act I.

" Yea from the *table* of my memory
" I'll wipe away all trivial fond records."

10 The *Pugillares* or table books of the ancients were made of ſmall leaves of wood, ivory, or ſkins, and covered over with wax. To which Shakeſpeare alludes in Timon. Act I.

" My free drift
" Halts not particular, but moves itſelf,
" In a wide ſea of wax."

Theſe verſes are put in the mouth of a trifling poet.—— They conſiſted ſometimes of two, three, five or more pages, and thence were called *duplices*, *triplices*, *quintuplices*, and *multiplices*: and by the Greeks διπλυχα, τριπλυχα, &c. The inſtrument, with which they wrote, they called *ſtilus*; at firſt made of iron, but afterwards that was forbidden at Rome, and they uſed ſtyles of bone: it was ſharp at one end to cut the letters, and flat at the other to deface them; from whence the phraſe, *ſtylum vertere*.——TABLE in Shakeſpeare's time ſignified a pocket book, " *Hamlet*. My " tables: meet it is I ſet it down."

Prov. iii, 3. *Write them upon the* table *of thine heart.* So Aeſchylus in ſuppl. 187. Αἰνῶ φυλάξαι τἀμ' ἔπη δελτώμενα. *I adviſe thee to keep my words written on the tables of thy memory.* And in Prometh. 788. ἐγγράφειν δέλτοις φρενῶν, which Mr. Theobald has cited. And thus the words in Macbeth are to be explained. Act I.

" Kind Gentlemen, your pains
" Are regiſtred where every day I turn
" The leaf to read them."

Meaning in the table of his heart, to which he points.

In Othello, Act IV.

" If to preſerve this *veſſel* for my Lord."

1 Theſſ. iv, 4. *To poſſeſs his* veſſel *in ſanctification.*

In Macbeth. Act III.

Put rancors in *the veſſel* of my peace.

So Lucret. V, 138.

Tandem in eodem homine, atque in eodem vaſe *maneret.*

In Cymbeline, Act I.

" He ſits 'mongſt men, like a *deſcended God.*"

There

There is no leſs learning than elegance in this expreſſion. The Greeks call theſe *deſcended Gods*, ΚΑΤΑΙΒΑΤΑΣ, and Jupiter was peculiarly worſhipped as ſuch, as more frequently deſcending in thunder and lightning to puniſh guilty mortals: amongſt whoſe titles and inſcriptions you frequently meet with, ΔΙΟΣ ΚΑΤΑΙΒΑΤΟΥ.

In K. Henry V. Act II.

" And therefore in fierce tempeſt IS HE COMING
" In thunder, and in earthquake, like a Jove."

Agreeable to this opinion Paul and Barnabas were thought by the people of Lycaonia to be *deſcended Gods*. Οἱ θεοὶ ὁμοιωθέντες ἀνθρώποις [11] ΚΑΤΕΒΗΣΑΝ πρὸς αὐτούς.

In the Tempeſt, Act IV.

" Proſp. The cloud-capt towers, the gorgeous palaces,
" The ſolemn temples, the great globe itſelf,
" Yea, all, which it inherit, ſhall *diſſolve*."

This

11 Acts xiv. 2. And here give me leave to ſet in a better light a paſſage in the diſcourſes of Epictetus. L. I. c. 29. Ἄνθρωπος ἀνθρώπου κύριος οὐκ ἔστι, ἀλλὰ θάνατος καὶ ζωὴ, καὶ ἡδονὴ καὶ πόνος· ἐπεὶ, χωρὶς τούτων, ἄγαγέ μοι τὸν Καίσαρα, καὶ ὄψει πῶς εὐσταθῶ· ὅταν δὲ μετὰ τούτων ΕΛΘΗ, βροντῶν καὶ ἀστράπτων, ἐγὼ δὲ ταῦτα φοβοῦμαι, τί ἄλλο ἢ ἐπέγνωκα τὸν κύριον, ὡς ὁ δραπέτης; " *Man is not the maſter of man, but* " *life and death, pleaſure and pain; for, excluſive of theſe,*

 " *bring*

This is exactly from Scripture. Pet. ep. 2. iii, 10. στοιχεῖα —— ΛΥΘΗΣΟΝΤΑΙ. and ℣. 11. τάυτων ὄν τάντων ΛΥΟΜΕΝΩΝ. *Seeing then that all theſe things ſhall be* DISSOLVED. and ℣. 12. Ουρανοὶ πυρούμενοι ΛΥΘΗΣΟΝΤΑΙ καὶ στοιχεῖα καυσούμενα ΤΗΚΕΤΑΙ. *The heavens being on fire ſhall be* DISSOLVED, *and the elements ſhall melt with fervent heat.* Iſaiah xxxiv, 4. *And all the hoſt of heaven ſhall be* DISSOLVED. ΤΑΚΗΣΟΝΤΑΙ πᾶσαι αἱ δυνάμεις τῶν ὐρανῶν. LXX.

The ſcripture uſes frequently HAND, *for power and might:* and the HAND OF GOD ſignifies his power and providence.

In K. Henry V. Act I.

" Let us deliver
" Our puiſſance into the hand of God."

In

" *bring me Caeſar, and you ſhall ſee how I preſerve my tran-*
" *quillity: but when he, with theſe, comes like* A DESCENDED
" GOD *in thunder and lightening, and I too fear ſuch things*
" *as theſe; what do I, but, like a fugitive ſlave, recogniſe*
" *my maſter?*" Nor can I paſs over another of the like nature in Homer. Il. π'. 668. Jupiter ſpeaks to Apollo,

Εἰδ' ἄγε νῦν, φίλε Φοῖβε, κελαινεφὲς αἷμα κάθηρον
ΕΛΘΩΝ ἐκ βελέων Σαρπηδόνα.

Eia age nunc, dilecte Phaebe, nigro ſanguine purga
Profectus *è telorum acervo ſublatum Sarpedonem.*

This

In Macbeth, Act II.

" In the great hand of God I ſtand."

And in other paſſages. Pindar Ol. 10. 25. has the ſame expreſſion, Θεῷ σὺν παλάμᾳ. In the Ajax of Sophocles [12] χειρὶ ſignifies *power and ſtrength*: ℣. 130.

Ἢ χειρὶ βρίθεις.

i. e. δυνάμει, according to the interpretation of the ſcholiaſt.

And

This is the Latin tranſlation: but *profectus*, is jejune and poor, in compariſon to the force of the Greek; ΕΛΘΩΝ, *deſcending as a god.*

12 This word in Scripture is applied to Beaſts. Gen ix, 5. " And ſurely your blood of your lives will I require: at " the HAND of every beaſt will I require it; and at the " *hand* of man, at the *hand* of every man's brother will I " require the life of man." Pſalm xxii, 20. " Deliver " my ſoul from the ſword: my darling from the power " [Heb. *from* THE HAND] of the dog."

Spencer. B. I. C. 3. ſt. 20.

" Him hooteth not reſiſt, nor ſuccour call
" His bleeding heart is in the venger's HAND,
" Who ſtraight him rent in thouſand pieces ſmall
" And quite diſmembred hath."

The word is here uſed in its primary ſignification, for from the old Latin, *hendo*, i. e. *capio, unde prehendo*, &c. comes

And thus the verſe, as it ſeems to me, in Homer Il. *á.* ſhould be underſtood.

Οὐδ' ὄγε πρὶν λοιμοῖο βαρείας ΧΕΙΡΑΣ ἀφέξει.

Nor will he reſtrain the violent force and ſtrength of the plague before, &c. the common tranſlation is,

Neque hic prius à peſte graves manus abſtinebit,

which has neither the ſenſe nor beauty of the former interpretation.

In the Tempeſt, Act I.

"To *run* upon the ſharp wind of the north."

I would rather read,

"To *ride* upon the ſharp wind of the north."

hand. And hence HENT Shakeſp. in Meaſure for Meaſure. Act IV.

"The generous and graveſt Citizens
"Have HENT the gates, and very near upon
"The Duke is entring."

i. e. have laid hold on, ſeiz'd, &c. Hence an adroit perſon who can turn his hand to every thing, is call'd a *hendy* or *handy* man. Chaucer in the Miller's tale 278. p. 26. edit. Urry.

So lovith ſhe this *Hende* Nicholas,
That Abſolon may blow the buk'is horne,
i. hendy Nicholas.

So

So before Ariel ſpeaking to Proſpero,

" All hail, great maſter! grave Sir, hail! I come
" To anſwer thy beſt pleaſure: Be't to fly;
" To ſwim, to dive into the fire; *to ride*,
" On the curl'd clouds."

The ſame image [13] he applies to the waters. Act II.

" *Fran.* I ſaw him beat the ſurges under him,
" *And* ride *upon their backs.*"

This is the ſcripture expreſſion, *Thou cauſeſt me* to ride *upon the wind*, Job xxx. 22. *The Lord* rideth *on the ſwift cloud*, If. xix. 1. *Extol him that* rideth *upon the heavens*, Pſ. lxviii. 4.

So Milton II, 540.

" And *ride* the air
" In whirlwind.

13 And ſo did Horace before him.

Per ſiculas equitavit *undas.*

Eurip. in Phœniſſ. ℣. 219.

Ζεφύρου πτοαῖς ΙΠΠΕΥΣΑΝΤΟΣ
Εν ἀέρᾳ.

And again, X, 475.

" Forc'd [14] *to ride*
" Th' untractable abyſs."

And II, 930.

" As in a cloudy chair, aſcending *rides*
" Audacious."

And Shakeſpeare himſelf in Macbeth, Act IV.

" Infected be the air whereon they *ride*."

But perhaps that expreſſion of the pſalmiſt, civ. 7. *Who* walketh *upon the wings of the wind:* will vindicate Shakeſpeare in ſaying,

" To *run* upon the ſharp wind of the north."

'Tis certain that Sir William Davenant and Mr. Dryden did not underſtand this paſſage, for in their alteration of this play, they chang'd it thus,

" To *run againſt* the ſharp wind of the north."

" 14 To *ride* the Abyſs? If he *rode* it ſurely he could " not toil ſo much, as he talks on. But the author gave it,

" *Forc'd to* TRIE
" *Th' untractable Abyſs*
" *Aerias tentaſſe vias.*" Dr. Bentley.

SECT.

SECT. X.

THE editors often change the author's words, if they happen, which may often be the caſe, not to underſtand them) into others more frequently uſed. Some few inſtances of ſuch changes I ſhall here give. Mr. Theobald has very learnedly proved that Shakeſpeare uſes the word [1] *notion*, in the ſame ſenſe as Cicero does, for *idea*, *conception of things*, &c. Methinks he ſhould have alter'd ſome other paſſages: as in Julius Caeſar, Act III.

" Yet in the number, I do know but one,
" That unaſſailable holds on his rank
" Unſhak'd of *motion*."

Read, *Unſhak'd of notion*. i. e. *animi et propoſiti tenax*.

In All's well that ends well, Act II.

" 2. Lord. The reaſons of our ſtate I cannot
" yield,
" But like a common and an outward man,
" That the great figure of a council frames
" By ſelf unable *motion*."

1 See his note in Antony and Cleopatra, vol. 6. p. 244. and in Othello. vol. 7. p. 384.

Read, *notion*. i. e. from his own ideas, and conception of things.

The ſame word I would reſtore to Milton, B. II, 151.

" Who would loſe
" Tho' full of pain, this *intellectual being* ;
" Thoſe *thoughts* that wander thro' eternity ;
" To periſh, rather, ſwallow'd up and loſt
" In the wide womb of uncreated night,
" Devoid of ſenſe and [1] *motion* ?"

Read, *notion*, i. e. devoid of all external and internal ſenſe.

In Much Adoe about Nothing. Act III.

" *Pedro*. I will only be bold with Benedick
" for his company ; for from the crown of his
" head to the ſoale of his foot, he is all mirth ;
" he hath twice or thrice cut Cupid's bow-

" [1] Who, ſays he, would be annihilated, loſe his intel-
" lectual being and all his thoughts ? *Motion* therefore is
" an improper word here, that's no part of *thought*, nor
" abſtracted has any excellence in it. I am perſuaded, he
" gave it,

Devoid of ſenſe and ACTION.

" Deprived of our faculties, to perceive and to act." Dr. Bentley. A printer might eaſily miſtake *motion*, for *notion* ; but hardly for *action*.

" ſtring, and the little HANGMAN dare not
" ſhoot at him."

I ſcarce doubt but Shakeſpeare wrote HENCHMAN, i. e. a page *puſio*. And, this word ſeeming too hard for the printer, he tranſlated this little urchin into a HANGMAN, a character no way belonging to him; but the other highly ſo, as well from his boyiſh and little ſtature, as his being a conſtant attendant of his mother Venus. This word too he uſes in the Midſummer's Night's Dream. Act II.

I do but beg a little changling boy,
To be my HENCHMAN.

Cupid is thus characterized in Love's Labour loſt. Act II.

" This whimpled, whining, purblind, way-
" ward boy,
" This SIGNIOR JUNIO's giant-dwarf, Dan
" Cupid."

Now one ſtroke of the pen will ſet to rights this intricate paſſage:

" This SIGNIOR JULIO's giant-dwarf, Dan
" Cupid."

Perhaps

Perhaps this place and ſome few others of this play were touched by Shakeſpeare's hand; for I cannot perſuade myſelf that the play is altogether his own; and he intended to complement *Signior Julio Romano*, Raphael's moſt renowned Scholar, who drew Cupid in the Character of a Giant-dwarf. This great artiſt our poet mentions in The Winter's Tale. Act V. "That "rare Italian maſter *Julio Romano*, who had he "himſelf eternity, and could put breath into "his works, would beguile Nature of her Cuſ-"tom, ſo perfectly he is her ape."

In Troilus and Creſſida. Act I.

"They ſay he is a very MAN PER SE
"And ſtands alone."

As plauſible as this reading appears, it ſeems to me originally to come from the corrector of the preſs. For our poet I imagine made uſe of Chaucer's expreſſion, from whom he borrowed ſo many circumſtances in this play.

"Among theſe othir folke was Creſeida,
"In Widowe's habite black: but nathleſs
"Right as our firſt lettir is now an *A*
"In beaute firſt ſo ſtode ſhe makeleſs."

And

And in the Teſtament of Creſeide. *v.* 78.

" O faire Creſeide the floure and A PER SE
" Of Troie and Greece."

Douglaſs in his preface calls Virgil, *The* A PER SE. i. e. as the gloſſary explains it, an extraordinary or incomparable perſon, like the letter *A* by itſelf, which has the firſt place in the alphabets of almoſt all languages. I would therefore thus read in Shakeſpeare,

They ſay he is a very A PER SE
" And ſtands alone."

In the Comedy of Errors. Act I.

Ægeon. " Five ſummers have I ſpent in fartheſt
" Greece,
" Roaming clean thro' the bounds of
" Asia,
" And coaſting homeward, came to
" Epheſus:
" Hopeleſs to find, yet loth to leave
" unſought,
" Or that, or any place that harbours
" men."

I wonder Mr. Theobald did not ſee the nonſenſe of this place. How could he ſpend five ſummers in

in Greece, roaming thro' the bounds of Asia? What a voyage too is here mentioned—roaming thro' the bounds of Asia! 'Tis trifling to dwell on refuting such absurdities. The passage is translated from the Menæchmi of Plautus,

" *Hic annus sextus, postquam rei huic operam damus.*
" *Istros, Hispanos, Massylienses, Illurios,*
" *Mare superum omne, Græciamque exoticam,*
" *Oraſque* ITALICAS *omnes, quà egreditur mare,*
" *Sumus circumvecti.*"

Who does not see therefore that ASIA is the transcriber's or press-corrector's word instead of ITALY?

" Roaming clean thro' the bounds of ITALY."

Thus all is easy and natural, and agreeable to the original. 'Tis well known Italy was called *Græcia Magna*: So Ovid,

Itala nam tellus Græcia magna fuit:

Which I mention as a comment on this place of Plautus and our poet.

In King Lear, Act III.

" Edg. Fraterretto calls me and tells me that
" Nero is an angler in the lake of darkness."

Nero

Nero was a fidler in hell, as Rabelais tells us, B. 2. c. 30. And Trajan was an angler. Shakeſpeare was a reader of Rabelais, as may be proved from many imitations of him; and here plainly he has that facetious Frenchman in his view. Trajan might have this office given him in hell, not only becauſe he was a perſecutor of the Chriſtians, but as he was a great drinker, and that he might have liquor enough in the next world, he was made a fiſherman: Rabelais has as trifling reaſons as this, for many of his witticiſms: but whatever was Rabelais' reaſon is another queſtion: this however was not Nero's office. But the players and editors, not willing that ſo good a prince as Trajan ſhould have ſuch a vile employment, ſubſtituted *Nero* in his room, without any ſenſe or alluſion at all. From Rabelais therefore the paſſage ſhould be thus corrected, *Trajan is an angler in the lake of darkneſs.* For one cannot ſay, I ſhould think, with any propriety,

Nero is a fidler in the lake of darkneſs.

I cannot paſs over a moſt true correction, printed in the Oxford edition, of a faulty paſſage in Antony and Cleopatra, Act III. which was originally corrupted by this change of the firſt editors,

" Cleop.

" Cleop. What ſhall we do, Enobarbus?
" Eno. *Think*, and die."

Drink and die; This emendation is undoubtedly true. 'Tis ſpoken by [2] Enobarbus, in alluſion to the ſociety of the ΣΥΝΑΠΟΘΑΝΟΥΜΕΝΟΙ, mention'd in Plutarch, p. 949. D. The hint was taken from a comedy of Diphilus, mention'd by Terence in his prologue to the Adelphi,

" ΣΥΝΑΠΟΘΝΗΣΚΟΝΤΕΣ Diphili comoedia eſt:
" Eam *commorientes* Plautus fecit fabulam."

The ſame kind of blunders we have frequent in ancient books: I will mention one in thoſe verſes of Tyrtaeus, which Stobaeus has preſerved.

Ξυνὸν δ' ἐσθλὸν τοῦτο πόλῃ τε παντί τε δήμῳ,
Ὅστις ΑΝΗΡ διαβὰς ἐν προμάχοισι μένῃ.

The old reading, inſtead of ΑΝΗΡ, was ΑΝ ΕΥ, which the tranſcriber changed into ΑΝΗΡ.

Ὅστις ἂν εὖ διαβὰς ἐν προμάχοισι μένῃ.

2 So in Act I. Where the ſoothſayer is telling their fortunes, and they are made to ſpeak ſomething foreboding their deſtinies; Ænobarbus ſays,

" Mine, and moſt of our fortunes to night ſhall be to
" go *drunk* to bed."

This

This was an expression that Tyrtaeus was fond of, and he repeats it again,

Ἀλλά τις εὖ διαβὰς μενέτω, ποσὶν ἀμφοτέροισι
Στηριχθεὶς ἐπὶ γῆς, χεῖλος ὀδοῦσι δακών.

Εὖ διαβὰς, *standing firm, one leg advanced before the other: the legs being severed and set asunder, each from the other.* But he took the expression from Homer, Il. μ'. 458.

Στῆ δὲ μάλ' ἐγγὺς ἰὼν, καὶ ἐρεισάμενος βάλε μέσσας,
Εὖ διαβάς.

Which the translator renders, *firmiter divaricatis cruribus stans:* and the scholiast interprets by ἰσχυρῶς στάς. which interpretation Milton follows:

"[3] *Stand firm,* for in his look defiance lours."

Notwithstanding Tyrtaeus borrowed this from Homer, yet by laying so much stress on this posture of fighting, and by his often repeating it,

3 Par. L. IV, 873. Milton, in this whole episode, keeps close to his master Homer, who sends out Ulysses and Diomede into the Trojan camp as spies. Il. κ'. 533. Ὦ φίλοι, κ. τ. λ.

Ἵππων μ' ὠκυπόδων ἀμφὶ κτύπος οὔατα βάλλει.
O friends! I hear the tread of nimble feet, ψ. 866.

Οὔπω πᾶν εἴρητο ἔπος, ὅτ' ἄρ' ἤλυθον αὐτοί. Il. κ. 540.
He scarce had ended when these two approach'd. ψ. 874.

Plato in his firſt book of laws makes no ſcruple of calling it Tyrtaeus' own expreſſion. Διαβάντες δ' εὖ καὶ μαχόμενοι, ἐθέλοντες ἀποθνήσκειν ἐν τῷ πολέμῳ (φράζει Τύρταιος) τῶν μισθοφόρων εἰσὶ πάμπολλοι. "There are many mercenaries, who firmly ſtand-
" ing their ground with one foot boldly advanc-
" ed before the other, (for ſo Tyrtaeus expreſſes
" it) would gladly die fighting in battle."

SECT. XI.

NOTHING is more common than for words to be tranſpoſed in haſty writing, and to change their places. This has happen'd in the Tempeſt. Act I. where Proſpero ſpeaks to Ariel.

" *Proſp.* This blue-ey'd hag was hither brought
with child,
" And here was left by th' Sailors; thou, my
ſlave,
" As thou report'ſt thyſelf, waſt then her
Servant."

The reader will eaſily ſee how proper 'tis to the whole drift of this diſcourſe, and to the character of the perſon ſpeaking, as well as the perſon ſpoken to, that we ſhould read,

" —— Thou my *Servant*,
" As thou report'ſt thyſelf, was then her *Slave*."

The ſame kind of tranſpoſition is in Meaſure for Meaſure. Act III.

" *Iſab.* This outward-ſainted Deputy,
" Whoſe ſettled viſage and delib'rate word
" Nips youth i'th' head; and follies doth
" emmew,
" As falcon doth the fowl, is yet a devil:
" His FILTH within being caſt, he would appear
" A POND as deep as hell."

How much better thus,

" His POND within being caſt, he would appear
" A FILTH as deep as hell."

i. e. If the water within was caſt out and emptied, (which now covers his filth) he would appear a quagmire of filth and mud, as deep as hell.

" 1. Strang. Why this is the world's *ſoul*;
" Of the ſame piece is every flatterer's *ſport*."

Let theſe two words *ſoul* and *ſport* change places, and we have this very good reading,

" 1. Strang. Why, this is the world's *ſport*;
" Of the ſame piece is every flatterer's [1] *ſoul*."

In the II part of K. Henry IV, Act II.

P. Henry. " From a God to a bull? a heavy
" *declenſion*; it was Jove's caſe. From a prince
" to a prentice, a low *transformation*; that ſhall
" be mine: for in every thing, the purpoſe
" muſt weigh with the folly."

It would be more accurate if the words were tranſpoſed, and we ſhould read,

P. Henry. " From a God to a bull? a heavy
" *transformation*; it was Jove's caſe. From
" a prince to a prentice a low *declenſion*; that
" ſhall be mine, &c."

In Cymbeline, Act II. Jachimo is deſcribing to the huſband his wife's bedchamber:

" Jach. The roof o'th' chamber
" With golden cherubims is [2] fretted, &c."

Poſthumus

1 Mr. Theobald reads *ſpirit*. But in my change not one word is altered.

2 So Milton I, 717.

" The roof was fretted gold."

Our

Poſthumus replies:

" *This is* her honour:
" Let it be granted you have ſeen all this, &c."

Mr. Theobald ſaw the abſurdity of the reading, and corrects

" —*What's this t'* her honour."

But why may it not be red, without altering one word, only by an eaſy tranſpoſition,

Is this her honour?

Is this any way relating to the honour of my wife, which is the thing in queſtion? or perhaps he ſpeaks ironically,

" This is her honour!

Our poet in Hamlet. Act 2. " This majeſtical roof fretted " with golden fire." from the Anglo-S. fretwan *ornare*. This word I would reſtore to Chaucer in the Romaunt of the roſe. 3204.

" For round environ her crounet
" Was full of riche ſtonies afret."

read, pfret, or, ifret.

So Spencer. B. 2. c. 9. ſt. 37.

" Whoſe ſkirt with gold
" Was fretted all about."

In Much Adoe about Nothing. Act III. There is a trifling tranſpoſition of a ſingle letter.

" *Hero.* If it prove ſo, then loving goes by
" haps,
" Some *Cupids kill* with arrows, ſome with
" traps."

Which ſhould thus be ſet right,

" Some *Cupid kills* with arrows, ſome with
" traps."

SECT. XII.

AUTHORS are not careful enough of their copies, when they give them into the printer's hand; which, often being blotted or ill written, muſt be help'd out by meer gueſs-work. Printers are not the beſt calculated for this critical work, I think, ſince the times of Aldus and the Stephens's. What wonder therefore if in ſuch a caſe we meet, now and then, with ſtrange and monſtrous words, or highly improper expreſſions, and often contradictory to the author's deſign and meaning?

Hence came the following paſſage to be corrupted in Romeo and Juliet, Act II.

" Young

" Young *Abraham* Cupid, he that ſhot ſo true,
" When king Cophetua lov'd the beggar maid."

Shakeſpeare wrote, *Young* Adam *Cupid*, &c. The printer or tranſcriber, gave us this *Abram*, miſtaking the *d* for *br*: and thus made a paſſage direct nonſenſe, which was underſtood in Shakeſpeare's time by all his audience: for this *Adam* was a moſt notable *archer*; and for his ſkill became a proverb. In Much Adoe about Nothing, Act I. " And he that hits me, let him " be clapt on the ſhoulder, and called ADAM." Where Mr. Theobald's ingenious note is worth reading. His name was [1] Adam Bell. So that

1 This Adam Bell: I accidentally met with in a collection of old Ballads, among which was one intitled, Adam Bell, Clim of the Clough, and William of Cloudeſſe: In the ſame collection was, Syr Bevis of Hampton: And, The Wife lapped in Morells ſkin, or the Taming of a Shrew.—Theſe may all ſerve to illuſtrate, ſome where or other, Shakeſpeare.—Adam Bell is likewiſe mentioned in the Art of Engliſh Poeſie. p. 69. And in an old Ballad of Bold Robin Hood, printed in Dryden's Miſcell. by Tonſon, vol. 6. p. 347.

" For he brought ADAM BELL and Clim of the Clough,
" With William of Cloudeſlee,
" To ſhoot with our foreſter for forty mark,
" And the foreſter beat them all three."

But he is not mentioned in Aſcham's Toxophilus, as Mr. Theobald gueſſes.

here, *Young Adam Cupid*, &c. is the ſame as, *Young Cupid that notable archer*, &c. "The "archer God," as [z] Spencer calls him. The ſtory of king Cophetua and the beggar maid is elſewhere alluded to by Shakeſpeare; and by Johnſon, in Every Man in his Humour, Act III. ſc. IV. "I have not the heart to devoure "you, an' I might be made as rich as king "Cophetua."

In Julius Caeſar, Act I.

"Caſſius. Tell me, good Brutus, can you
ſee your *face?*
"Brutus. No, Caſſius; for the *eye ſees not*
"*itſelf*,
"But by reflection from ſome other things.
"Caſſ. 'Tis juſt
"And it is very much lamented, Brutus,
"That you have no ſuch mirrors, as will turn
"Your hidden worthineſs into *your eye*,
"That you might ſee your ſhadow."

'Tis plain from the reply of Brutus, and the whole tenor of the reaſoning, that Caſſius ſhould ſay,

"Tell me, good Brutus, can you ſee your *eye?*"

z In his Muiopotmos.

The

The analogy is no leſs beautiful, than philoſophical, of the rational faculty (the internal eye) to the corporeal organ of ſight: and in the firſt Alcibiades of Plato, p. 132, 133. of Stephens' edition, there is exactly a parallel inſtance. Caſſius tells Brutus that he will be his mirror, and ſhew *him* to *himſelf*.

In Julius Caeſar, Act IV.

Antony. *Theſe many then ſhall die, their names are prickt.*

Octavius. *Your brother too muſt die: conſent you Lepidus?*

Lepidus. *I do conſent.*

Octavius. *Prick him down, Antony.*

Lepidus. *Upon condition,* PUBLIUS *ſhall not live;*

Who is your ſiſter's ſon, Mark Antony.

The triumviris, A. U. 710. met at a ſmall iſland formed by the river Labinius, (now Lavino,) near Mantua; as [3] ſome authors write: others, in an iſland formed by the river Rhenus, now Reno: and there came to a reſolution of cutting off all their enemies, in which number they included the old republican party. Antony

3 Appianus Lib. 4. 589. See Dio Lib. 46. Florus L. 4. c. 6. Vide Cluver Ital. antiq. l. 1. c. 28. p. 187.

ſet down Cicero's name in the liſt of the proſcribed: Octavius inſiſted on Antony's ſacrificing Lucius, *his uncle by the mother's ſide:* And Lepidus gave up his own brother, L. Æmilius Paulus. As 'tis not uncommon to blunder in proper names, I make no doubt but in the room of *Publius* we ſhould place *Lucius*, Antony's uncle by his mother's ſide: and then a trifling correction ſets right the other line.

Lepidus. *Upon condition* Lucius *ſhall not live.*
You are his ſiſter's ſon, Mark Antony.

In Antony and Cleopatra Act III. Caeſar is ſpeaking of the vaſſal kings, who attended Antony in his expedition againſt him.

" He hath aſſembled
" Bocchus the king of Lybia, Archelaus
" Of Cappadocia, Philadelphos king
" Of Paphlagonia; the Thracian king [4] *Adullas,*
" King [5] *Malchus* of Arabia, *king of Pont,*
" Herod of Jewry, Mithridates king
" Of Comagene, *Polemon and Amintas,*
" *The king of Mede, and Lycaonia,*
" *With a more larger liſt of ſcepters.*"

4 Plut. p. 944. B. Ἀδάλλας ὁ Θρᾴκης.

5 Plut. ibid. Μάλχου ἐξ Ἀραβίας. Shakeſpeare very rightly writes, *Malchus:* and ſo Hirtius de bell. Alex. c. 1. The word in the original ſignifies *King.*

This

This [6] muſter-roll is taken from Plutarch in his life of Antony: the tranſlation is as follows, "His land-forces were compoſed of a hundred-"thouſand foot, and twelve thouſand horſe. "He had of vaſſal kings attending, Bocchus of "Libya, [Tarcondemus of the upper Cilicia,] "Archelaus of Cappadocia, Philadelphus of "Paphlagonia, Mithridates of Commagena, and "*Adallas* king of Thracia; all theſe attended "him in the war. Many others who could not "ſerve in perſon, ſent him their contributions "of forces, *Polemon of Pontus*, *Malchus* of Ara-"bia, Herod of Jury, and *Amyntas* [7] ſtill king "of *Lycaonia* and Galatia; and even the *king*

6 I could have wiſh'd that Shakeſpeare had omitted this muſter-roll of Kings and commanders and followed Virgil's example.

Hinc ope barbaricâ variiſque Antonius armis
Victor ab auroræ populis et litore rubro
Ægyptum, viresque orientis, et ultima ſecum
Bactra vehit. Æn. VIII, 685.

7 Ἔτι δὲ Ἀμύντας ὁ Λυκαόνων καὶ Γαλατῶν. *And moreover*, &c. The words in Plutarch ſhould be tranſpoſed, for Amyntas was not king both of Lycaonia, and Galatia: thus, ἔτι δὲ Ἀμύντας ὁ Λυκαόνων, καὶ ὁ βασιλεὺς Γαλατῶν. *And moreover, Amyntas of Lycaonia, and the king of Galatia.* And 'tis remarkable, this blunder of the tranſlator's is avoided by the eaſy change I make of Shakeſpeare's words.

"*of*

" *of Media* ſent him a very conſiderable rein-
" forcement." To omit Adullas, for Adallas, who is the *king of Pont*, but *Polemo?* and who of *Lycaonia*, but Amintas? Firſt then the *king of Pont* is to be ſtricken off the liſt. And I make no doubt but in the original writing it was ſo: and what the poet blotted out, the printer gave us, becauſe he ſaw it filled up the verſe:

" King Malchus of Arabia."

Having gotten rid of the king of Pont: how ſhall we reconcile to Plutarch?

" Polemon and Amintas,
" The king of Mede, and Lycaonia."

This may be done by an eaſy tranſpoſition of the words,

" Polemon, and Amintas
" Of Lycaonia; and the king of Mede."

In Antony and Cleopatra, Act IV.

" Caeſar. My meſſenger,
" He' hath whipt with rods, dares me *to perſonal*
" *combat*,
" Caeſar to Antony. Let the old ruffian know,
" *I have many other ways to die:* mean time
" Laugh at his challenge."

What

What a reply is this to Antony's challenge? 'tis acknowledging he ſhould fall under the unequal combat. But if we read,

" Let the old ruffian know,
" He' hath many other ways to die: mean time
" *I laugh at his challenge.*"

By this reading we have poinancy, and the very repartee of Caeſar. Let us hear Plutarch. " After this Antony ſent a challenge to Caeſar to " fight him hand to hand, and received for anſwer, *That* HE [viz. Antony] *might find ſeveral other ways to end* HIS LIFE."

To theſe may be added ſeveral other corrections of faulty paſſages, which ſeem to have proceeded from the ſame cauſe.

In the Tempeſt, Act I.

" Alon. Good boatſwain, have care: where's " the maſter? *Play* the men.

It ſhould be *ply the men:* keep them to their buſineſs. *Ply your oars*, is a ſeaman's phraſe: and Alonſo ſpeaking to the Boatſwain bids him *ply the men.* In other places the phraſe, *play the men*, may be very pertinently uſed; as in the firſt part of Henry VI. Act I.

" When they ſhall hear how we have play'd " the men." And

And in Coriolanus, Act III.

" Rather ſay, I play the man I am."

So in Scripture. 2 Sam. x, 12. " Be of good " courage and let us play the men for our peo- " ple." The pertinency of the phraſe in ſuch like paſſages occaſioned the blundering tranſcriber to place it here. There ſeems to me to be an error a little before :

" *Boatſwain.* Hey, my hearts; cheerly, my " hearts; yare, yare; take in the top-ſail; " tend to th' maſter's whiſtle; *blow till thou* " *burſt thy wind, if room enough.*" To what, or whom, does the Boatſwain ſpeak? He turns from the Mariners, and in a kind of braving thus apoſtrophizes the Wind,

" Blow, till thou burſt, *thou* Wind! if room " enough."

How ſmall is the alteration, but what an energy is given to the action by this reading? Again in the ſame play, Act II.

" *Trinculo.* Yond ſame black cloud, yond " huge one, looks like a *foul* bumbard, that " would ſhed his liquor."

'Tis not owing to the *foulneſs*, but the *fulneſs* of this large drinking veſſel, (here called a [s] *bumbard*,

a [8] *bumbard*, that muſt cauſe it to ſhed its liquor. 'Tis plain therefore that the propriety of the paſſage requires us to read, *a full bumbard.*

In a Midſummer Night's-Dream, Act IV.

" Queen. Sleep thou, and I will wind thee
" in my arms.
" Fairies, begone, and be [9] *always away.*"

Read, " Fairies begone and be *away.—Away.*"
[Seeing them loiter.

The fairies being gone, the queen turns to her new lover,

" So doth the [10] *woodbine the ſweet honey-ſuckle*
" Gently entwiſt; the female Ivy ſo
" Enrings the barky fingers of the elm."

8 à Lat. *bombarda*, from the ſound: and drinking veſſels were hence called Βομβυλιοι, *à ſono bibiente*. See Heſychius.

9 Mr. Theobald thinks the poet meant

—— *and be* all ways *away*.

i. e. diſperſe yourſelves, and ſcout out ſeverally, in your watch.

10 Mr. Theobald has printed it,

" So doth the woodbine, the ſweet honey-ſuckle,
" Gently entwiſt the *maple*; Ivy ſo, &c."

This is too great a variation from the received reading: and how jejune is it to tell us, that the woodbine and the honey-ſuckle is the ſame thing?

Read,

Read, *wood rine*, i. e. the honey-ſuckle entwiſts the rind or bark of the trees:

" So doth the *wood rine* the ſweet honey-ſuckle
" Gently entwiſt."

In Shakeſpeare's time this was the manner of ſpelling; ſo Spencer in the Shepherd's Calendar, eclog. 2.

" But now the gray moſs marred his *rine*."

In King John, Act IV.

" *Arth.* Is there no remedy?
" *Hub.* None but to loſe your eyes.
" *Arth.* ô Heav'n, that there were but a
" MOTH in yours,
" A grain, a duſt, a gnat, &c."

Undoubtedly the true reading is, *a* MOTE. *Matt.* vii, 4. " Why beholdeſt thou the MOTE that is " in thy brother's eye, &c." Horatio in Hamlet, Act I.

" A MOTE it is to trouble the mind's eye."

A mote, τὸ κάρφος. The Anglo—S. verſion of St. Matthew's goſpel uſes this very word, **mot**: meaning what we call *chaff*, or *ſhort ſtraw*, and ſo 'tis now uſed in the Weſt of England; but in

in other parts commonly for [11] *atoms:* So Chaucer in the Wife of Bath's tale.

" As thick as *motis* in the ſunne beme."

In Hamlet, Act III.

" Your *bedded* hairs, like life in [12] Excrements,
" Start up and ſtand an end."

I would read, *braided hairs.* So Milton,

" *Braid* your locks with roſie twine."

Spencer. B. 2. c. 2. ſt. 15.

" Her golden locks ſhe roundly did uptye
" In *breaded* tramels."

Chaucer in the Knight's tale. 1051.

" Her yellow heer was *broidid* in a treſs
" Behind her back."

1 Tim. ii, 9. " *With broidred hair:* ἐν πλέγμα-
" σιν." 1 Peter iii, 3. " Whoſe adorning, let it
" not be that outward adorning of *plaiting* the
" hair:" ἐμπλοκῆς τριχῶν. This in the Biſhop's Bible is tranſlated, with broyded heare. *To broide,*

11 Ἄ—τομος, a mote, *per metatheſin.*

12 From the Latin *Excrementa,* the excrementitious parts. Lucan VI, 543. *Excrementa manus,* the nails.

or *braide the hair*, à Teut. Breyden, *nectere, criſpare capillos.*

In Troilus and Creſſida, Act IV.

" Par. You told, how Diomede a whole
" week, by days,
" Did *haunt* you in the field."

Preſently after Diomede ſays to Aeneas,

" By Jove I'll play the *hunter* for thy life.
" Aen. And thou ſhalt *hunt* a [13] lion that
" will flie
" With his face back."

How can we doubt then but Paris ſays,
Did *hunt* you in the field ?

In Antony and Cleopatra, Act III.

" Caeſar. Unto her [14]
" He gave the 'ſtabliſhment of Egypt, made
" her

Of

13 Homer has the ſame compariſon of Ajax retreating from the Trojans. Il. λ', 547. and of Menelaus. Il. ϛ', 109. and Virgil of Turnus, Æn. IX, 792.

Ceu ſaevum turba leonem
Cum telis premit infenſis, ac territus ille,
Aſper, acerba tuens, retro redit ; et neque terga
Ira dare aut virtus patitur, &c.

14 He is ſpeaking of Cleopatra, whom preſently after he deſcribes (following the hiſtorian) dreſſed in the habit

of

" Of lower Syria, Cyprus, *Lydia*
" Abſolute queen."

Read *Libya*: as is plain from Plutarch in his life of Antony. Πρώτην μὲν ἀπέφηνε Κλεοπάτραν βασίλισσαν Αἰγύπτῳ καὶ Κύπρῳ καὶ ΛΙΒΥΗΣ, καὶ κοίλης Συρίας, κ. τ. λ. Plut. p. 941. B.

'TIS pleaſant enough to conſider, how the change of one ſingle letter has often led learned commentators into miſtakes. And a Π being accidentally altered into B, in a Greek rhetorician, gave occaſion to one of the beſt pieces of ſatyre, that was ever written in the Engliſh language. viz. ΠΕΡΙ ΒΑΘΟΥΣ, *a treatiſe concerning the art of ſinking in poetry*. The blunder

of the Aegyptian Goddeſs Iſis: whoſe name ſhe took, νέα Ἴσις ἐχρημάτισε. Plut. in Anton. p. 941. Which is thus rendered, *novae Iſidis nomine reſponſa dabat populis*: it ſhould be, *Junioris Iſidis nomen ſibi acquirebat*. The poet has too faithfully followed the tranſlators.

" She
" In the habiliments of the goddeſs Iſis
" That day appear'd, *and oft before gave audience*,
" As 'tis reported, *ſo*."

This circumſtance is prettily alluded to by Virgil. Aen. VIII, 696. deſcribing Cleopatra in the naval fight at Actium.

Regina in mediis patrio *vocat agmina* ſiſtro.

I mean is in the second section of Longinus, ΕΙ ΕΣΤΙΝ ΥΨΟΥΣ ΤΙΣ Η ΒΑΘΟΥΣ ΤΕΧΝΗ, instead of ΠΑΘΟΥΣ. A most ridiculous blunder, which has occasion'd as ridiculous criticisms.

That the Δ should be written for a Π is no wonder, since Dionysius in his Roman antiquities, p. 54. has the following remark, Κεῖνται τῶν Τρωικῶν θεῶν εἰκόνες ἅπασιν ὁρᾶν [15] ΔΕΝΑΣ ἐπιγραφὴν ἔχουσαι δηλοῦσαν τοὺς ΠΕΝΑΤΑΣ. δοκεῖ γάρ μοι, τοῦ Π μήπω γράμματος εὑρημένου τῷ Δ δηλοῦν τὴν ἐκείνου δύναμιν τοὺς παλαιούς. The old Greek word for **wine**, they wrote ΔΕΛΟΣ, but when the Greek alphabet was compleated, ΠΗΛΟΣ: this word grown antiquated, they used ΟΙΝΟΣ. In Theocritus, Id. *ί*. ψ. 13. we must read,

Ἐκ πίθω ἀντλεῖς ΠΗΛΟΝ· ἐγὼ δ' ἔχω οὐδ' ἅλις ὄξους.

Where thus the schol. Παροιμία ἐπὶ τῶν ἐν περιουσίᾳ ζώντων— ὁ γὰρ ΟΙΝΟΥ κεραννύμενος πρὸς ἀφροδίσια ἐκκαίεται, ἅτε ἀργίᾳ συζῶν· ὁ δὲ μηδ' ΟΞΟΥΣ ἔχων πιεῖν καὶ τῷ πόνῳ μαχόμενος, οὐκ ἐρᾷ. The copies of Theocritus have ΔΗΛΟΝ, which the editors render *scilicet*. But the scholiast gives an easy interpretation, and helps forward the correction.

15 The inscription perhaps was thus ΔΕΝ̄ΑΣ contracted, for ΔΕΝΑΤΑΣ: and either Dionysius or his Subscribers did not attend to the stroke over the Ν̄, and hence corruptedly it still remains in the present copies ΔΕΝΑΣ.

IT

IT ſeems that ſome puns, and quibbling wit, have been changed in our author, thro' ſome ſuch cauſes, as mention'd in the beginning of this ſection. For inſtance, in As you like it, Act II.

" Roſalind. Well, this is the foreſt of Arden.
" Clown. Ay; now I am in *Arden*; the
" more fool I: when I was at home, I was in
" a better place."

The Clown, agreeable to his character, is in a punning vein, and replys thus,

" Ay; now I am in *a den*; the more fool I:
" when I was at home, I was in a better place."

He is full of this quibbling wit through the whole play. In Act III. he ſays,

" I am here with thee, and thy *goats*; as the
" moſt *capricious* honeſt Ovid was among the
" *Goths*.

" Jaq. O knowledge ill-inhabited, worſe than
" Jove in a thatch'd houſe."

Capricious, is not here humourſome, fantaſtical, &c. but laſcivious: Hor. Epod. 10. *Libidinoſus immolabitur caper*. *The Goths*, are the Getae:

Ovid. Triſt. V, 7. *The thatch'd houſe*, is that of Baucis and Philemon, Ovid. Met. VIII, 630.

Stipulis et cannâ tecta paluſtri.

But to explain puns is almoſt as unpardonable as to make them: however I will venture to correct one paſſage more: which is in Julius Caeſar, Act III.

" Ant. Here is a mourning Rome, a dange-
rous Rome:
" No *Rome* of ſafety for Octavius yet."

I make no queſtion, but Shakeſpeare intended it,

" No *room* of ſafety for Octavius yet."

So in Act I.

" Now is it *Rome* indeed; and *room* enough
" When there is in it but one only man"

To play with words which have an alluſion to proper names, is common with Shakeſpeare and the [16] ancients. Ajax in Sophocles, applying his name to his misfortunes, ſays,

AI,

16 See Ariſtot. Rhet. L. 2. c. 25. Ἄλλο ἀπὸ τῦ ὀνόματος κ. τ. λ. Alluſions of this ſort are frequent in Shakeſpeare. In the Tempeſt. Act III. *Ferd.* Admired Miranda. In the Winter's tale. Act IV. *Perdita.* Even here undone.

ΑΙ, ΑΙ· [17] τίς ἂν ποθ' ὧδ' ὄνομα τοῖς ἐμοῖς κακοῖς
Τὸμὸν ξυνοίσειν ὄνομα τοῖς ἐμοῖς κακοῖς ;

Philoctetes, ſpeaking to Pyrrhus, has this quibble not inferior to any in Shakeſpeare—for badneſs.

Ω Πῦρ σὺ, καὶ πᾶν δεῖμα.

undone. In K. John. Act II. *Auſt.* Together with that pale, that *white-fac'd* ſhore. viz. *Albion, ab albis rupibus.* To omit many others I will hence illuſtrate and explain a paſſage in Beaumont and Fletcher's Falſe one. Act IV. But 'tis neceſſary firſt to premiſe that Virgil has intermingled in his divine poem many alluſions to the Roman hiſtory: for example. Aen. XI, 743.

" *Direptumque ab equo dextra complectitur hoſtem.*

" *Hoc de hiſtoria tractum eſt* ; [ſays Servius] *Nam Caius*
" *Cæſar, cum dimicaret in Galliâ, et ab hoſte raptus equo*
" *ejus portaretur armatus, occurrit quidam ex hoſtibus qui*
" *eum noſſet et inſultans ait,* CÆSAR, CÆSAR, *quod Gallo-*
" *rum linguâ* DIMITTE *ſignificat: atque ita factum eſt ut*
" *dimitteretur. Hoc autem ipſe Cæſar in Ephemeride ſua*
" *dicit, ubi propriam commemorat felicitatem,*" To this piece of hiſtory I make no doubt but Sceva alludes where he tells Cæſar,

" When the ſword's in your throat, Sir,
" You may cry CÆSAR, and ſee if that will help you."

17 This verſe of Sophocles is exactly rendered by Shakeſpeare in K. Richard II. Act II.

" *K. Rich.* How i'ſt with aged Gaunt ?
" *Gaunt. Oh, how that name befits my compoſition ?*
" Old Gaunt indeed, &c."

In the Oreſtes of Euripides there is a pun on the name *Electra*; a very unfortunate name for a young woman.

Ω παῖ Κλυταιμνήστρας τε καὶ Αγαμέμνονος,
Παρθένε, μακρὰν δὴ μῆκος Ηλέκτρα χρόνε.

And Aeſchylus, in Agam. ℣. 1089. the father of tragedy, gives this kind of wit a ſanction.

Ἄπολλον, Ἄπολλον,
Αγυιεῦ τ' ἀπόλλων ἐμὸς,
Ἀπώλεσας γὰρ ἀμόλις τὸ δεύτερον.

Ovid has many of theſe: I don't find the following taken any notice of in Burman's edition.

" Rettulit et ferro Rheſumque *Dolo*naque caeſos,
" Utque ſit hic ſomno proditus, ille *dolo*.
" Auſuſes, o nimium, nimiumque oblite tuorum,
" Thracia nocturno tangere caſtra *dolo*."

That there is a play upon the words *Dolona* and *dolo*, is not to be queſtion'd, I think; but the *dolo* in the fourth verſe is the tranſcriber's blunder, which was occaſion'd by his caſting his eyes on the line above. Perhaps the poet gave it with an interrogation,

" Auſuſes, ô nimium, nimiumque oblite tuorum,
" Thracia nocturno tangere caſtra *pede*?"

Thoſe who read the Socratic authors know that Socrates did not diſdain to pun, when proper occaſions offered: a corrupted paſſage of this nature, in ſo pure and elegant a writer as Xenophon, I ſhall take occaſion here to illuſtrate and correct. The Clouds of Ariſtophanes were acted a very conſiderable time before Socrates was condemned. According to the manner of the old comedy the real Socrates is there introduced, and his philoſophy burleſqued. Thus he addreſſes the Clouds, ℣. 265.

Ἄρθητε, Φάνητ', ὦ δέσποιναι, τῷ Φροντιστῇ μετέωροι,

O Clouds, my goddeſſes, be ye lifted up, and appear all ſublimely ſuſpended to your contemplating ſcholar. In another place, ℣. 94. The ſchool of Socrates is called Φροντιστήριον, *the ſchool of careful contemplation.* And themſelves, ℣. 101. are called μεριμνοφρόντιστοι, *the ſad and ſolemn contemplators.* Plato in his apology alludes to theſe paſſages of Ariſtophanes, and ſpeaks of this buffoonery, ὡς ἔστι τις Σωκράτης σοφὸς τά τε μετέωρα φροντιστής. 'Tis frequently hinted too, that he taught his ſcholars direct atheiſm, and a contempt for the religion of his country. And in the ſecond ſcene Socrates and his ſcholars, like a modern ſociety of natural philoſophers, are employed about many curious enquiries, as whether a

gnat

gnat ſings thro' it's mouth or fundament, with others of the like important nature.

Ἀνήρεἰ' ἄρἰι Χαιρεφῶνἰα Σωκράτης,
Ψύλλαν ὁπόσης ἄλλοιλο τὲς αὐτῆς ποδας.
Δακεῖσα γὰρ τῦ Χαιρεφῶνἰος τὴν ὀφρῦν,
Ἐπὶ τὴν κεφαλὴν τὲ Σωκράτες ἀφήλαἰο.
Στρεψ. Πῶς δῆτα τῦτ' ἐμέτρησε; ΜΑ. Δεξιώταἰα.

" Socrates lately inquired of Chaerepho concern-
" ing the nature of fleas, for inſtance, how many
" of it's own feet a flea could go at one leap:
" for having bitten the eyebrow of Chaerepho,
" it leaped upon the bald pate of Socrates.
" Strep. Well, and how did he meaſure it?
" Schol. Moſt dextrouſly." Theſe paſſages of Ariſtophanes will be ſufficient to make way for my correction of Xenophon in his Banquet, p. 176, 177, edit. Oxon. which I would thus read,

Τοιέτων δὲ λόΐων ὄνΐων, ὡς ἰώρα ὁ Συρακόσιος τῶν μὲν αὐτῦ ἀποδειΐσμάτων ἀμελῆνΐας, ἀλλήλοις δὲ ἡδομένους, φθονῶν τῷ Σωκράτει εἶπεν, Ἆρα σὺ, ὦ Σώκραΐες, ὁ ΦΡΟΝΤΙΣΤΗΣ ἐπικαλέμενος; Οὐκῆν καλλιον, ἔφη, ἦ εἰ ΑΦΡΟΝΤΙΣΤΟΣ ἐκαλῆμεν; εἰ μή γε ἐδόκεις, ΤΩΝ ΜΕΤΕΩΡΩΝ ΦΡΟΝΤΙΣΤΗΣ εἶναι. Οἶσθα ἦν, ἔφη ὁ Σωκράτης, ΜΕΤΕΩΡΟΤΕΡΟΝ τι τῶν Θεῶν; Ἀλλ' ἐ μὰ Δί', ἔφη, ὑ τέτων σε λέΐσιν ἐπιμελεῖσθαι, ἀλλὰ τῶν ΑΝΩΦΕΛΕΣΤΑΤΩΝ.

ΤΩΝ. Οὐκῶν κ᾽ ὅτως ἂν, ἔφη, θεῶν ἐπιμέλοιμην· ἄνωθεν μὲν γε ὄψεις ΑΝΩ ΩΦΕΛΟΥΣΙΝ, ἄνωθεν δὲ φῶς παρέχουσιν. Εἰ δὲ ψυχρὰ λέγω, σὺ αἴτιος, ἔφη, πράγματά μοι παρέχων. Ταῦτα μὲν, ἔφη, ἔα· ἀλλ᾽ εἰπέ μοι, πόσους ψύλλας πόδας ἐμοῦ ἀπέχεις· ταῦτα γάρ σε φασὶ γεωμετρεῖν. As puns cannot be tranſlated, ſo I ſhall not attempt to tranſlate this. I have ventured to inſert ΑΝΩ before ΩΦΕΛΟΥΣΙΝ, to compleat the pun on the preceding word ΑΝΩΦΕΛΕΣΤΑΤΩΝ. And have likewiſe corrected ψύλλας and ἀπέχεις, inſtead of ψύλλα and ἀπέχει. For the ſenſe is, "tell me "how many feet of a flea you are diſtant from "me:" as is plain from Ariſtophanes: not as the words now are printed, void of all alluſion and turn, "tell me how many feet a flea is "diſtant from me."

There is a kind of pun in repeating pretty near the ſame letters with the preceding word, to which the rhetoricians have given a particular name, and in making a ſort of a jingling ſound of words. Of this the ſophiſts of old were fond, and they are ridiculed ingeniouſly in Plato's Banquet for this affectation. [18] ΠΑΤΣΑΝΙΟΥ δὲ ΠΑΤΣΑΜΕΝΟΥ, διδάσκουσι γάρ με ΙΣΑ λέγειν ὅτωσὶ οἱ σοφοί. And again in his Gorgias [19] Ω ΑΩΣΤΕ

18 Plat. Symp. p. 185. edit. Steph.

19 Plat. Gorg. p. 467. See Ariſtot. Rhet. l. 3. c. 9.

ΠΩΛΕ,

ΠΩΛΕ, ἵνα προσείπω σε καλά σε. i. e. *to addreſs you in your own manner.* Which I mention becauſe the interpreters ſeem to miſunderſtand him. So in Terence. Andria, Act I.

"Inceptio eſt *amentium*, haud *amantium.*"

Nor is Homer without inſtances of this kind.

Il. ζ'. 201.

——[20] Ἀλήϊον οἶος ἀλᾶτο.

Il. τ'. 91.

——Ἄλη ἣ πάλας ἀᾶται.

And Virgil, Aen. VII, 295. Imitating old Ennius,

Num capti potuere capi? Num incenſa cremavit
Troja viros?

And before, Aen. V, 136.

Conſidunt tranſtris, intentaque *brachia remis*
Intenti *expectant ſignum.*

Aen. VI, 32.

Bis conatus erat caſus *effingere in auro,*
Bis patriae cecidere *manus.*

20 Milton, in his imitation of this place, has likewiſe imitated the jingle by a repetition of the ſame letters.

—— On th' Alean *field* I *fall.* VII, 19.

And

And Milton frequently, as B. I. ℣. 433.

" And unfrequented left
" His righteous altar, *bowing lowly down*
" To beſtial Gods; for which their heads *as low*
" *Bow'd down* in battel."

I, 642.

" Which *tempted* our *attempt*, and wrought our
" fall."

VI, 868.

" And to begird th' almighty throne
" *Beſeeching* or *beſieging*."

IX, 647.

" Serpent! we might have ſpar'd our coming
" hither,
" *Fruitleſs* to me, though *fruit* be here t' exceſs."

Inſtances in Shakeſpeare are without number; however I will mention one or two.

Macbeth, Act. I.

" What thou wouldſt *highly*,
" That thou wouldſt *holily*.
" And catch
" With its *ſurceaſe*, *ſucceſs*."

Hamlet,

Hamlet, Act I.

"A little more than [21] *kin*, and leſs than *kind*."

Of this jingling kind are the following verſes, where the letters are repeated.

Homer Il. δ'. 526.

Χύνλο Χαμαὶ Χολάδις

Iliad ξ'. 307.

Πρηνέα δὸς Πεσέειν σκαιῶν Προ Πάροιθε Πυλάων.

Iliad ν'. 162.

Δολικὸν Δόρυ Δηΐφοβος Δέ.

Iliad φ'. 407.

Ἔπτα δ' Ἔπειχε ΠΕλαθρα ΠΕσών.

Our countryman Dryden was ſo fond of this repetition, that he thought it one of the greateſt beauties in poetry; and uſed to mention this verſe of his own as an inſtance,

When MAN *on* MANY *Multiplied his kind.*

It cannot be denied that Virgil abounds with many examples of this ſort, which his commen-

21 He ſeems to have taken this from Gorboduc, Act I.

In kinde *a father, but not in* kindelyneſs.

tator Erythraeus terms *alliteratio*, *alluſio verborum*, and *aſſonantia ſyllabarum*. And the ingenious Mr. Benſon, the editor and admirer of Johnſton's tranſlation of the pſalms, lays the higheſt ſtreſs on this alliteration. Milton, who knew the whole art and myſtery of verſification, has ſometimes almoſt every word with the ſame letter repeated, as VI, 840.

" Oer ſ*hi*elds, and *h*elms, and *h*elmed *h*eads *h*e
" rode."

IX, 901.

" *D*efac'd, *d*eflower'd, and now to *d*eath *d*evote."

And ſo in other places, not ſo frequent as Virgil, or Spencer. This will appear in giving an inſtance from Spencer, B. I. 39.

" And through the *w*orld of *w*aters *w*ide and
" deep."

This line Milton has borrowed, III, 11,

" The riſing *w*orld of *w*aters | *d*ar*k* and *d*eep."

Where you ſee that Milton has changed a word, and chuſes to make this alliteration on the two laſt words, d*ark* and d*eep*: rather than, following Spencer, to alliterate three words together,

and

and drop it on the laſt. But whatever beauty this alliteration might have, yet the affectation of it muſt appear ridiculous; for poems are not made by mechanical rules: and it was ridiculed as long ago as the times of old Ennius.

O Tite tute Tati tibi tante tyranne tuliſti.

And by Shakeſpeare in his Midſummer-Night's dream, Act V.

" Whereat with *bl*ade, with *bl*oody *bl*ameful
" *bl*ade,
" He *br*avely *br*oach'd his *b*oiling *bl*oody *br*eaſt."

SECT. XIII.

THERE are many blunders that creep into books from a compendious manner of writing; and if this happen to be blotted, the tranſcriber has a hard taſk to trace the author's words. This ſeems to have occaſion'd a very extraordinary confuſion in a paſſage in Othello. But before I mention my emendation, I beg leave to cite a ſhort ſtory from the firſt book of the Ethiopian romance of Heliodorus. Thyamis, an Aegyptian robber, fell in love with Chariclea; ſtung with jealouſie, and deſpairing to enjoy her himſelf, he reſolves to murder

murder her: and thinking he had killed her, (but it happened to be another) he cries out, *Alas poor maid, theſe are the nuptial gifts I preſent thee.* This ſtory is alluded to in the Twelfth-Night, Act V. Nor did the alluſion eſcape the notice of Mr. Theobald.

" Duke. Why ſhould I not, had I the heart
" to do't,
" Like the *Egyptian thief*, at point of death
" Kill what I love? A ſavage jealouſie
" That ſometimes ſavours nobly."

And this ſame ſtory ſeems to me hinted at in Othello, Act V. where the Moor, ſpeaking of his ſavage jealouſie, adds,

" Of one whoſe hand
" Like th' *baſe Egyptian*, threw a pearl away
" Richer than all his tribe."

Now this exactly agrees with the romance. 'Twas Thyamis' own hand, and he too in a ſtrong fit of love and jealouſie, that committed this murder. When Othello robbed Brabantio of his daughter, the old man calls him in the beginning of the play,

" O thou foul thief!

Theſe circumſtances all croud into Othello's mind to increaſe his horror: for this reaſon, as well as for ſeveral others, with great propriety he calls himſelf, *the baſe Egyptian.*

In Mr. Pope's edition 'tis

" Like the baſe *Indian*, &c."

which he thus interprets: " In the firſt edition " it is *Judian*, occaſion'd probably by the word " *tribe* juſt after, but the common reading is " better; as the word *tribe* is applicable to any " race of people, and the thought of an igno- " rant *Indian*'s caſting away a pearl very natu- " ral in itſelf; whereas to make ſenſe of the " other, we muſt preſuppoſe ſome particular " ſtory of a *Jew* alluded to, which is much leſs " obvious." Mr. Theobald in his edition has " plainly overthrown Mr. Pope's explanation and reading, but whether he has eſtabliſhed his own may be doubted; he reads,

Like the baſe Judian, &c.

" i. e. (ſays he) the baſe Jew Herod, who " threw away ſuch a jewel of a wife as Mari- " amne." But firſt of all there is no ſuch word as *Judian*, which muſt certainly occaſion a ſuſ- picion of it's not being genuine. Again, if any

one will conſider the hiſtory of Mariamne from Joſephus, he will find, 'tis very little applicable to Deſdemona's caſe. Mariamne had an averſion to Herod, and always treated him with ſcorn and contempt; ſhe was publicly, tho' falſely, accuſed of an attempt to poiſon him, and accordingly put to death. In the preſent circumſtances, with which Othello is ſurrounded, he would never apply Herod's caſe to himſelf: he was a private murderer,—*one whoſe hand, &c.* Herod brought his wife to public juſtice; Deſdemona was fond of the Moor, the Jeweſs hated her huſband. On the other hand, the ſtory of the Egyptian thief is very minutely applicable; and the verſes, cited from the Twelfth Night, ſhew that our author was pleaſed with the alluſion. It ſeems the correction was owing to ſome ſort of ill-written abbreviation, that might be in the original, as *Egypᵗⁱᵃⁿ*, and which could not eaſily be underſtood by printer or player.

From ſuch like abbreviations ariſe no ſmall blunders in ancient books. In the Greek manuſcripts we often find ἄνθρωπος, ἀνθρώπων, thus abbreviated, Ανος, Ανων. This abbreviation has occaſion'd ſome confuſion in many printed books. As for example, in a diſſertation of Maximus Tyrius, Τί ὁ Θεὸς κατὰ Πλάτωνα, *what Deity is according to Plato.* We find Plato is there called,

ὁ εὐφωνότατος τῶν ΟΝΤΩΝ, *the moſt eloquent of* BEINGS. But [1] ὁ ΩΝ, as uſed by Plato and his followers, is a word of ſacred import, *Truth, Deity itſelf*, that which really is Being, in contradiſtinction to ever-fleeting and changing matter. A Platoniſt therefore, enquiring what Deity is, would never ſay even of his maſter Plato, ὁ εὐφωνότατος τῶν ΟΝΤΩΝ. It would be compliment ſufficient to ſay, ὁ εὐφωνότατος τῶν $\overline{\text{ΑΝΩΝ}}$; i. e. ἀνθρώπων. There is very little difference between ΟΝΤΩΝ and $\overline{\text{ΑΝΩΝ}}$, if it be conſidered how eaſily the ſtroke over $\overline{\text{ἀνων}}$ might be miſtaken for a τ by a tranſcriber: *Plato, the moſt eloquent of mortals*, ſeems the compliment intended by Maximus Tyrius.

[1] In this ſenſe 'tis uſed by the Platonic writer of the Wiſdom of Solomon. XIII, 1. "And could not out of the "good things that are know HIM THAT IS; τὸν ὄντα."

SECT. XIV.

IT is not at all ſurpriſing that the perſons in the drama ſhould be changed, either thro' the blunders, or wrong judgment of the tranſcribers and players.

In the Tempeſt, Act I.

"*Proſpero.* What is the time o' th' day?

" *Ariel.* Paſt the mid ſeaſon.
" *Proſp.* At leaſt two glaſſes; the time twixt
" ſix and now
" Muſt by us both be ſpent moſt preciouſly."

Who can imagine that Proſpero would aſk a queſtion, and anſwer it himſelf? But a trifling diſtinction will make all right.

" *Proſ.* [1] What is the time o'th' day?
" *Ar.* Paſt the mid ſeaſon,
" At leaſt two glaſſes.
" *Proſp.* The time twixt ſix and now
" Muſt by us both be ſpent moſt preciouſly."

In As you like it, Act II. The Duke is ſpeaking of the happineſs of his retirement.

" And this our life, exempt from publick haunt,
" Finds tongues in trees, books in the running
" brooks,

[1] This corrrection has been tacitly adopted by the late Editor.—But I don't know whether the other reading might not be defended. Proſpero has great concerns in agitation, and his mind cannot attend to minute things: wanting therefore to ſet Ariel to work, he aſks him the time of the day: ſcarcely had he aſked, but he recollects himſelf. Perhaps by this ſeeming inaccuracy Shakeſpeare had a mind to paint ſtronger Proſpero's greater concern for the buſineſs in hand.

" Sermons in ſtones, and good in every thing :
" I would not change it.
" *Am.* Happy is your Grace, &c."

How much more in character is it for the Duke to ſay, " I would not change it," than for Amiens ?

In the ſecond part of K. Henry IV. Act IV.

" *Weſt.* The Prince is here at hand : pleaſeth
" your Lordſhip
" To meet his Grace, juſt diſtance 'tween our
" armies ?
" *Mowb.* Your Grace of York in God's name
then ſet forward.
" *York. Before, and greet his Grace* ; my
Lord, we come."

I believe, at firſt ſight, the reader muſt diſcover that it ſhould be thus divided :

" Mowb. Your Grace of York in God's
" name then ſet forward
" Before, and greet his Grace. *York.* My
" Lord we come."

In K. Henry V. Act IV.

" *K. Henry.* But, hark, what new alarum is
" this ſame ?

" The

" The French have reinforc'd their ſcatter'd
" men.
" Then every ſoldier kill his priſoners.
" Give the word through."

Enter Fluellen and Gower.

" *Flu.* Kill the poyes and the luggage! 'tis
" expreſsly againſt the law of arms, *&c.*"

How ſhould the King know the French had reinforc'd their men? It ſhould thus be printed,

" *K. Henry.* But, hark, what new alarum is
" this ſame?"

Enter a Meſſenger.

" *Meſſ.* The French have reinforc'd their
" ſcatter'd men.
" *K. Hen.* Then every ſoldier kill his pri-
" ſoners:
" Give the word through." [*Exeunt.*

In Antony and Cleopatra, Act I.

" *Cleopatra.* Excellent falſhood!
" Why did he marry Fulvia, and not love her?
" I'll ſeem the fool, I am not. Antony
" Will be himſelf.
" *Ant.* But ſtirr'd by Cleopatra.

" Now for the love of love, and his ſoft hours,
" *&c.*"

I make no queſtion but the author thus gave it,

" *Cleo.* Excellent falſhood!
" Why did he marry Fulvia, and not love her?
" I'll ſeem the fool, I am not. Antony
" Will be himſelf, but ſtirr'd by Cleopatra.
[*Aſide.*
" *Ant.* Now for the love of love, and his ſoft
" hours, *&c.*"

In the ſame play. Act III.

" *Ventid.* Learn this, Silius,
" Better to leave undone, than by our deed
" Acquire too high a fame, when he, we ſerve,
's away.
" Cæſar and Antony have ever won
" More in their officer than perſon. Soſſius,
" One of my place in Syria, &c."

'Tis highly out of character for Ventidius, Antony's Lieutenant, to ſay that Antony had ever won more in his officer than perſon: ſo great an obſerver of *Decorum* as Shakeſpeare would, and undoubtedly did give this reflection to Silius. Hereafter then let us thus diſtinguiſh this place,

" *Sil.*

" *Sil.* " Cæſar and Antony have ever won
" More in their officer than perſon. *Ventid.*
" Soſſius,
" One of my place in Syria, &c."

In Macbeth. Act I.

" *King.* But who comes here?
" *Mal.* The worthy Thane of Roſſe,
" *Len.* What haſte looks through his eyes?
" So ſhould he look that ſeems to ſpeak things
" ſtrange.

This laſt line ſhould be ſpoken by Malcolme.

" *Len.* What haſte looks through his eyes?
" *Mal.* So ſhould he look, that ſeems to
" ſpeak things ſtrange."

SECT. XV.

THERE are no ancient books now remaining, but what, more or leſs, have ſuffered from the ignorance of tranſcribers foiſting into the text ſome marginal note, or gloſs. One would have imagined, that [1] printing ſhould have put an end to theſe ſort of blunders; yet

1 You may ſee Gloſſes of this kind printed in Chaucer's tranſlation of Boethius. And in his Troilus and Creſeide, (p. 330. edit. Urry) are printed the arguments of Statius' twelve books of the War of Thebes.

Mr.

Mr. Theobald has with great judgment diſcovered a marginal direction, printed from the prompter's books, in As you like it, Act IV. where a ſong is inſerted,

" Then ſing him home,
[" *The reſt ſhall bear this burthen.*"]

This being written in the prompter's copy, by way of direction to the players, the unattending printer mixed them with the poet's own words.

Again, in Richard II. Act III.

" Bol. Thanks, gentle uncle; come, my
" lords away,
" [*To fight with Glendower and his complices*]
" A while to work and after holiday."

The intermediate verſe he has rightly flung out for the ſame reaſon.

In the Merry Wives of Windſor, Act V.

" Mrs. Ford. Where is Nan now, and her
" troop of fairies, and the Welch devil *Herne*?"

There was a plot carrying on againſt Falſtaff, which was to be acted near Herne's Oak, in Windſor-Park. Mr. Theobald has printed, *the Welch devil Evans*. Thinking, *Herne* got into the

the text by the inadvertent tranſcriber's caſting his eyes too haſtily on the ſucceeding line, where the word again occurs. But perhaps the occaſion of the blunder might be more accurately traced. There was ſome little machinery neceſſary to be furniſhed out in the acting of this plot, with fairy dancing, &c. The management of this was left to Mr. Herne, then belonging to the houſe, who is mention'd by Johnſon in his Maſque at Whitehall, February 2, 1609. where ſpeaking of the magical dances of the witches, he ſays, "All which were excellently "imitated by the maker of the dance, M. "Hierome Herne, whoſe right it is here to "be named." In the prompter's copy therefore the words ſeem to have been written after this manner,

Mrs. Ford. *Where is Nan now, and her troop of fairies, and the Welch Devil?* Herne.

i. e. Herne was to be called to order the fairy-dance, and the machinery going forward.

I don't ſee, without recurring to the above-mention'd expediency of emendation, what tolerable ſenſe can be made of the following paſſage in Julian's Caeſars, which I will cite from the folio edition of Spanheim. p. 310. Τῶ

Κλαυδίῳ

Κλαυδίῳ δὲ ἐπεισελθόντος, ὁ Σειληνὸς ἄρχεται τὰς Ἀριστοφάνους Ἱππέας ᾄδειν ἀντὶ τῦ Δημοσθένες, κολακεύων δῆθεν τὸν Κλαύδιον. Εἶτα πρὸς τὸν Κυρῖνον ἀποβλέψας, Ἀδικεῖς, εἶπεν, ὦ Κυρῖνε, τὸν ἀπόγονον ἄγων εἰς τὸ συμπόσιον, δίχα τῶν ἀπελευθέρων Νάρκισσε καὶ Πάλλαντος. *Claudio introeunte, Silenus principium comoediae Ariſtophanis, quae equites inſcribitur, canere incepit, loco Demoſthenis, ſcilicet ipſi Claudio gratificans. Deinde converſus ad Quirinum, Injurius es, inquit, ô Quirine, qui hunc tuum nepotem in hoc convivium, inducas ſine libertis Narciſſo & Pallante.* 'Tis not eaſy to find the tranſlator's meaning, Κολακεύων δῆθεν τὸν Κλαύδιον, *ſcilicet ipſi Claudio gratificans*; it ſeems as if he meant ironically, *making as if he would flatter him, but really ridiculing him:* ſuppoſing the Greek would admit this interpretation, how heavily comes in, ἀντὶ Δημος. Beſide Silenus is ſaid to recite the words of Ariſtophanes, or rather as the [z] original word ſignifies, to recite them with a tragic voice and accent, to make the ridicule appear ſtill the ſtronger. But where are the verſes of Ariſtophanes? In other places we have the citations themſelves; and indeed one piece of wit, that runs thro' this treatiſe, conſiſts in the parodies.

z ᾄδειν, *cantare*, the proper word for the tragedian; as *ſaltare*, for the comedian.

In

In a word, I ſhould make no ſcruple of altering after the following manner,

Τȣ̃ Κλαυδίȣ δὲ ἐπεισελθόντος, ὁ Σειληνὸς ἄρχεται τȣ̀ς Αριςοφάνȣς Ιππέας ᾄδειν,

Ιατταταιὰξ τῶν κακῶν, Ιατταταί.

Κακῶς Παφλαγόνα τὸν νεώνητον κακὸν,

Αὐταῖσι βȣ́λαις ἀπολέσειαν οἱ θεόι.

Ἐξ ȣ̃ γὰρ εἰσήῤῥησεν εἰς τὴν οἰκίαν,

Πληγὰς ἀεὶ προςρίβεται τοῖς οἰκέταις.

Εἶτα πρὸς τὸν Κυρῖνον ἀπιδὼν, Ἀδικεῖς, εἶπεν, ὦ Κυρῖνε, κ. τ. τ.

Some one had written in the margin of his book, ἀντὶ τȣ̃ Δημȣς κολακεύων δῆθεν τὸν Κλαύδιον, this heavy interpretation was admitted, and, to make room for it, the tranſcriber removed thoſe well applied verſes of Ariſtophanes. The meaning of which the reader will underſtand, if he turns to a ſatirical treatiſe of Seneca written to ridicule Claudius and to flatter Nero; but not to be compared in philoſophical wit and humour to this ſatyr of Julian.

Indeed when theſe gloſſes are abſolutely falſe, or very ridiculous, 'tis eaſy to diſcover them. So in Plato's laws, L. I. p. 630. edit. Steph.

Ποιητὴν δὲ καὶ ἡμεῖς μάρτυρα ἔχομεν, Θέογνιν, [πολίτην τῶν ἐν Σικελίᾳ Μεγαρέων,] ὅς φησι. κ. τ. λ.

Now

Now this gloſs is not true, for Theognis was of Megara in Attica, not Sicily; as is too well known to need any proof. And therefore without further ceremony, this gloſs might be removed.

In Cicero, de nat. D. I, 34.

Zeno quidem non eos ſolùm, qui tum erant — ſed Socratem ipſum, parentem philoſophiae, [Latino verbo utens] SCURRAM *Atticum fuiſſe dicebat.*

As the falſehood diſcover'd the gloſs in Plato, ſo the ridiculouſneſs ſhews it here.

There are other kind of gloſſes, being verbal interpretations of the more obſolete and difficult words, which have been taken into the text, to the utter extirpation of the old poſſeſſors. The Ionic dialect in Herodotus, the Attic in Plato, the Doric in Theocritus, are changed oftentimes into the more ordinary ways of writing and ſpeaking. The true readings therefore of ancient books can never be retrieved without the aſſiſtance of manuſcripts. If our modern Homers had Ὀργὴν ἣδε θεὰ, inſtead of Μῆνιν ἄειδε θεά. And, ψυχὰς ἅδη προέπεμψεν, inſtead of ψυχὰς Ἄϊδι προΐαψεν. I don't ſee without the citations of the ancients, or without the aid of old

old copies, how we ſhould ever be able to retrieve the original words; but muſt have been contented with the interpretation of a ſcholiaſt. Nay perhaps half the readers of Homer would have liked the one as well as the other.

But what ſhall we ſay if Shakeſpeare's words have been thus altered? If the original has been removed to make room for the gloſs? How ſhall our author be reſtored to his priſtine ſtate, but by having recourſe to the oldeſt books, and eſteeming theſe alone of weight and authority? A ſhort ſpecimen of theſe gloſſes, which might be greatly enlarged, is as follows, Hamlet Act I. *the ſwaggering* upſpring reels: Gloſs, *upſtart.* Act II. *The youth you* breath *of*: Gloſs, *ſpeak of.* Othello, Act I. *I take this, that you call love to be a* ſect *or ſyen*: Gloſs, *a ſlip or ſcyon.* Act III. *A Sybill that had number'd in the world* The ſun to courſe *two hundred compaſſes*: Gloſs, *of the ſun's courſe.* Macbeth, Act I. *which fate and* metaphyſical *aid*: Gloſs, *Metaphyſic.* Act II. *For fear thy very ſtones prate* of my where-about: Gloſs, *of that we're about.* Julius Caeſar, Act II. *Caius Ligarius doth bear Caeſar* hard: Gloſs, *bear Caeſar hatred.* Antony and Cleopatra, Act IV. *The hand of death has* raught *him*: Gloſs, *caught him.*

This

This may be ſufficient to ſhew how, in a modern Book, the ſcholiaſt has routed the author of his ancient poſſeſſion. Theſe errors are of the worſt kind; they have a reſemblance of truth without being the thing itſelf, and muſt neceſſarily impoſe on all, but the true critic, who will be at the trouble of going to the firſt exemplars.

SECT. XVI.

BUT there are greater alterations, than any yet mention'd, ſtill to be made. For the whole play intitled Titus Andronicus ſhould be flung out the liſt of Shakeſpeare's works. What tho' a purple patch might here and there appear, is that ſufficient reaſon to make our poet's name father this, or other anonymous productions of the ſtage? But Mr. Theobald has put the matter out of all queſtion;* for he informs us, "that Ben Johnſon in the induction to his "Bartlemew-Fair (which made its firſt appear-"ance in the year 1614) couples 'Ieronimo and "Andronicus

1 Hieronymo, or the Spaniſh Tragedy. This play was the conſtant object of ridicule in Shakeſpeare's time. See Mr. Theobald's note, vol. 2. p. 271, 272. B. Jonſ. Every Man in his Humour, Act I. ſc. 5. *What new book ha' you there? What! Go by Hieronymo!* Cynthia's Revels, in

" Andronicus together in reputation, and ſpeaks " of them as plays then of 25 or 30 years ſtand- " ing. Conſequently Andronicus muſt have " been on the ſtage, before Shakeſpeare left " Warwickſhire to come and reſide in London." So that we have all the evidence, both internal and external, to vindicate our poet from this baſtard iſſue; nor ſhould his editors have printed it among his genuine works. There are not ſuch ſtrong external reaſons for rejecting two other plays, called Love's Labour's loſt, and the Two Gentlemen of Verona: but if any proof can be formed from manner and ſtyle, then ſhould theſe be ſent packing, and ſeek for their parent elſewhere. How otherwiſe does the painter diſtinguiſh copies from originals? And have not authors their peculiar ſtyle and manner, from which a true critic can form as unerring a judgment as a painter? External proofs leave no room for doubt. I dare ſay there is not any one ſcholar, that now believes Phalaris' epiſtles to be genuine. But what if there had been no external proofs, if the ſophiſt had been a more

in the induction. *Another prunes his muſtaccio, liſps and ſwears—That the old Hieronimo (as it was firſt acted) was the only beſt and judiciouſly pen'd play of Europe.* Alchymiſt, Act V. Subt. *Here's your Hieronymo's cloake and hat.*

able chronologer, would the work have been more genuine? Hardly, I believe; tho' the ſcholar of taſt had been equally ſatisfied. The beſt of critics might be impoſed on as to half a dozen verſes, or ſo, as [2] Scaliger himſelf was,

2 Scaliger's caſe was this; Muretus, having tranſlated ſome verſes from Philemon, ſent them in a jocular vein to Scaliger, telling him at the ſame time they were a choice fragment of Trabeas, an acient comic poet: and Scaliger in his commentary on Varro (p. 212.) cites them as Trabeas' own, and as found in ſome old manuſcript. The verſes are ingenious and worth mentioning,

Here, ſi querelis, ejulatu, fletibus,
Mediçina fieret miſeriis mortalium,
Auro parandae lacrymae contra forent:
Nunc haec ad minuenda mala non magis valent,
Quàm nenia praeficae ad excitandos mortuos.
Res turbidae conſilium, non fletum expetunt.

Philemon's verſes want ſome little correction, and thus, as I think, they ſhould be red,

Εἰ τὰ δάκρυ' ἡμῖν τῶν κακῶν ἦν φάρμακον,
Ἁεί δ' ὁ κλαύσας τῶ πονεῖν ἐπαύετο,
Ἠλλατλόμισθ' ἂν δάκρυα, δύνεις χρύσιον.
Νῦν δ' ἐ προσίχει τὰ πράγματ', οὐδ' ἀποδείπει
Εἰς ταῦτα, δέσποτ', ἀλλὰ τὴν αὐτὴν ὁδὸν
Ἐάν τε κλαίῃς, ἄν τε μὴ, πορεύσεται.
Τί οὖν πλέον ποιοῦμεν; ἡ λύπη δ' ἔχει
Ὥσπερ τὰ δένδρα τᾶυτα καρπὸν, δάκρυα.

but

but never as to a whole piece: in this reſpect the critic and the connoiſſeur are upon a level.

That Anacreon was deſtroyed by the Greek prieſts we have the teſtimony of a learned Grecian, and this poet is mention'd as a loſt author by [3] Petrus Alcyonius: ſo that we have nothing now remaining of Anacreon's, but ſome fragments, quite of a different caſt and manner from thoſe modern compoſitions, ſo much admired by minute ſcholars.

3 See what is cited from him above, p. 19, n. Several other proofs may be added; as Od. XXXI.

Εμαίνεθ' Αλκμαίων τε
Χ' ὁ λευκόπους Ορέστης.

ὁ λευκόπους Ορέστης, *the white-footed Oreſtes:* i. e. treading the ſtage in white buſkins. The mentioning the name of Oreſtes puts the poets in mind of the ſtage: ſo Virgil,

Scenis *agitatus Oreſtes.*

If Virgil did not rather write *furiis.* But it happens very unluckily, that Sophocles had no play acted ſo early as Anacreon's writing his odes, and Sophocles was the inventer of the white ſhoe; as the compiler of his life informs us. So that here is an additional proof of this ode's not being genuine. I ſuppoſe Sophocles' white ſhoe was what Shakeſpeare in Hamlet, Act III. calls *rayed ſhoes:* i. e. with rays of ſylver, or tinſel. Homer's epithet of Thetis is ἀργυρόπεζα, which Milton hints at in his Maſk,

By Thetis tinſel-ſlipper'd feet.

Θέλω λέγειν Ἀλκείδας
Θέλω δὲ Κάδμον ᾄδειν.
κ. τ. λ.

Ἔρως τοῖ' ἐν ῥόδοισι
Κοιμωμένην μέλιτταν
κ. τ. λ.

Imitated, much for the worſe, from the Κηριοκλέπτης of Theocritus.

Εἰς ἐρωμένην.
Ἔδωκα τῇ ἑταίρᾳ
Φίλαμ', ἔρωτος ὄζον,
Λίτων, Φίλαμα τοῦτο
Φιλίας τε καὶ ἔρωτος
Μνημεῖον αἰὲν ἔσω.
Κόρη δὲ μειδιῶσα,
Ἔφυ βραχεῖα μνημή·
Δὸς ἄλλο, μὴ λάθωμαι.

" A man may rime you ſo (as the clown ſays " in Shakeſpeare) eight years together, dinners " and ſuppers and ſleeping hours excepted: 'tis " the right butterwomen's rank to market."

Tho' a few lines may paſs often unſuſpected, as thoſe of Muretus's did with Scaliger; yet when they happen to be inſerted into the body of

of a work, and when their very features betray their baſtardy, one may venture not only to mark them for not being genuine, but entirely to remove them. In K. Henry the fifth, there is a ſcene between Katharine and an old woman, where Mr. Pope has this remark, "I "have left this ridiculous ſcene as I found it; "and am ſorry to have no colour left, from "any of the editions, to imagine it interpo-"lated." But with much leſs colour Mr. Pope has made many greater alterations; and this ſcene is rightly omitted in the late elegant edition printed at Oxford. But 'tis a hard matter to fix bounds to criticiſm. However in our ſubſequent book we will try whether or no, by the help of ſome rules, we cannot regulate a little its rage.

BOOK III.

WHEN one conſiders the various tribes of rhetoricians, grammarians, etymologiſts, &c. of ancient Greece: and here find the wiſeſt and beſt of [1] philoſophers inculcating grammatical niceties to his ſcholars; not ſo foreign to his grand deſign of bettering mankind, as we now perhaps may imagine: when again we conſider that the Romans followed the Grecian ſteps; and here ſee a Scipio and Laelius joining with an African ſlave in poliſhing the Latin language, and tranſlating the politeſt of the Attic authors; and ſome time after read of [2] Cicero himſelf, that he, when his country was diſtracted with civil commotions, ſhould trouble his head with ſuch *pedantic* accuracies, as whether he ſhould write *ad Piraeea*, *Piraeeum*, or *in Piraeeum*—When, I ſay all this is conſidered, and then turn our eyes homeward, and behold every thing the reverſe; can we wonder that the ancients ſhould have a polite language, and that we ſhould hardly emerge out of our priſtine and Gothic barbarity?

1 See Plato in Cratyl and Xen. ἀπομ. L. III. c. 13. and L. IV. c. 6.

2 Cicer. in Epiſt. ad Att. VII. 3.

Amongſt

Amongſt many other things we want a good grammar and dictionary: we muſt know what is proper, before we can know what is elegant and polite: by the uſe of theſe, the meaning of words might be prefixed, the Proteus-nature, if poſſible, of ever-ſhifting language might in ſome meaſure be aſcertained, and vague phraſes and ambiguous ſentences brought under ſome rule and regulation. But a piece of idle wit ſhall laugh all ſuch learning out of doors: and the notion of being thought a dull and pedantic fellow, has made many a man continue a block-head all his life. Neither words nor grammar are ſuch arbitrary and whimſical things, as ſome imagine: and for my own part, as I have been taught from other kind of philoſophers, ſo I believe, that right and wrong, in the minuteſt ſubjects, have their ſtandard in nature, not in whim, caprice or arbitrary will: ſo that if our grammarian, or lexicographer, ſhould by chance be a diſciple of modern philoſophy; ſhould he glean from France and the court his refinements of our tongue, he would render the whole affair, bad as it is, much worſe by his ill management. No one can write without ſome kind of rules: and for want of rules of authority, many learned men have drawn them up for

themſelves. Ben Johnſon printed his Engliſh Grammar. If Shakeſpeare and Milton never publiſhed their rules, yet they are not difficult to be traced from a more accurate conſideration of their writings. Milton's rules I ſhall omit at preſent; but ſome of Shakeſpeare's, which ſavour of peculiarity, I ſhall here mention: becauſe when theſe are known, we ſhall be leſs liable to give a looſe to fancy, in indulging the licentious ſpirit of criticiſm; nor ſhall we then ſo much preſume to judge what Shakeſpeare *ought to* have written, as endeavour to diſcover and retrieve what he *did* write.

RULE I.

Shakeſpeare alters proper names according to the Engliſh pronunciation.

Concerning this liberty of altering proper names, Milton thus apologizes in Smectymnuus, "If in dealing with an out-landiſh name, they "thought it beſt not to ſcrew the Engliſh mouth "to a harſh foreign termination, ſo they kept "the radical word, they did no more than the "elegant authors among the Greeks, Romans, "and at this day the Italians in ſcorn of ſuch a "ſervility uſe to do. Remember how they "mangle

" mangle our Britiſh names abroad; what treſ-
" paſs were it if we in requital ſhould as much
" neglect theirs? And our learned [1] Chaucer did
" not ſtick to do ſo, writing *Semyramus* for
" *Semiramis*, *Amphiorax* for *Amphiaraus*, K. *Seies*
" for K. *Ceyx* the huſband of Alcyone, with
" many other names ſtrangely metamorphis'd
" from true orthography, if he had made any
" account of that in theſe kind of words."
Milton's obſervation is exceeding true; and to this affectation of the Romans is owing the difficulty of antiquarians tracing the original names and places. Our *Caſwell*, *Bowdich* and *Cotes*, in a Roman mouth are *Caſſivellanus*, *Boadicia* and *Cotiſo*. The *Portus Itius* mention'd in Cae-

1 Chaucer's tranſcribers have plainly corrupted ſome words, as *AE* they have turned into *G*. In the houſe of Fame. p. 466. *v*. 116. Edit. Urry.

" Yſatte the Harpir Orion,
" And Gacides Chirion."

One may venture I think to write

" Æacides, and Chirion."

1. Achilles and Chiron: both famous for their ſkill in Muſick. Again *Senior* they have changed into *Semor*. In the Chanon's Yeman's tale. 1471. p. 127. edit. Urry.

" As in his boke *Semor* [r. *Senior*] will bear witneſs."
Senior de Chemia. viz. *Senior Zadith*.

ſar

ſar was a port below Calais called [2] *Vitſan* or *Whitſan*. The old German words Hat Awe; i. e. fat or fruitful earth, the Romans called *Batavia*. When the north-eaſt part of Scotland was pronounced by the natives Cal dun, i. e. a hill of hazel, the Romans ſoon gave it their Latin termination, and called it *Caledonia*. Many other names of places our antiquarians and etymologiſts eaſily trace, if they can get but the radical word. This rule then is univerſally true, that all nations make foreign words ſubmit to their manner of pronunciation. However our Shakeſpeare does not abuſe proper names like Chaucer or Spencer, tho' he has elegantly ſuited many of them to the Engliſh mouth.

In his Midſummer-Night's Dream, Act II. he hints at a ſtory told by Plutarch in the life of Theſeus, of one Περιγύνη, daughter of the famous robber *Sinis*, whom Theſeus ſlew: he, true hero-like, killed the father and then debauched the daughter. Her he calls very poetically *Perigenia*.

Cleopatra had a ſon by Julius Caeſar, whom Plutarch tells us was called Καισαρίων, Shakeſpeare in Antony and Cleopatra very properly writes it *Ceſario*, not *Ceſarion*: Πλάτων, does not

2 Camden's Brit. p. 254.

make

make in Latin or Engliſh *Platon*, but *Plato*. And [3] Priſcian the Grammarian obſerves that the Latins omit the *n* at the latter end of proper names. So [4] Cicero in his Tuſculan diſputations: *Hinc ille* Agamemno. *Homericus*. And Virgil. Aen. VIII, 603.

" Haud procul hinc *Tarcho*, et Tyrrheni tuta
" tenebant."

From whence Aen. X, 290. Inſtead of

" —— Speculatus litora *Tarchon*,

we muſt write *Tarcho*.

Perhaps to avoid the meeting of two vowels, he followed the Grecian ſpelling, in Aen. VII, 327.

Odit et ipſe pater Pluton, *odere ſorore*
Tartareae monſtrum.

The Jews name in the Merchant of Venice *Scialac*, he makes Engliſh and calls *Shylock*. In Romeo and Juliet, *Montecchi* and *Capello*, are *Montague* and *Capulet*. *Sir Johan of Boundis*, in Chaucer's legend of Gamelyn, he changes into, *Sir Roweland of Boys*, in his play called As you

3 Priſc. l. 6. p. 690. 4 Cic. Tuſc. diſp. III, 26.

like

like it. *Amleth*, he writes *Hamlet*; and *Cunobeline* or *Kymbeline*, he calls *Cymbeline*.

Macbeth's father is variouſly written in the Scotiſh chronicles. *Macbeth fil. Findleg:* Innes of Scotland p. 791. *Macbeth Mac-Finleg:* Ibid. p. 803. *Machabeus Filius Finele:* Johan. de Fordin Scot. L. IV. c. 44. *Salve, Maccabaee Thane Glammis; nam eum magiſtratum defuncto paulo ante patre Synele acceperat.* Hector Boeth. Scot. hiſt. L. XII.

Sinell thane of Gammis: Holingſh. p. 168.

"By *Sinel*'s death, I know, I'm thane of Glamis."

So our author, in Macbeth, Act I.

[5] In Cicero's offices B. II. c. ix. is the following paſſage, *Itaque propter aequabilem praedae partitionem, et* BARGULUS ILLYRIUS LATRO, *de quo*

5 'Tis very plain if the plays called 1ſt, 2d, &c. parts of Henry VI. were written by our poet, that he had red Cicero's offices. I wonder this paſſage ſhould eſcape the diligent ſearch of Mr. Theobald. I lately turned to the edition printed at Oxford, where I found *Bardylis* had taken poſſeſſion of the copy, but no mention made of Cicero. In the laſt edition indeed I found THE TRUE PIRATE.—But Shakeſpeare ſeems to me to have had his eye on other paſſages of Cicero's offices. In the IIId part of Henry VI. Act I.

"*York.*

quo eſt apud Theopompum, magnas opes habuit. Thus the editions in Shakeſpear's time; and thus I found it in two manuſcripts. In the ſecond part of K. Henry VI. Act IV. Suffolk ſays,

" This villain here,
" Being captain of a pinnance, threatens more
" Than *Bargulus the ſtrong Illyrian pirate.*"

In ſome later editions 'tis printed in Cicero, *Bardylis Illyrius latro.* For my own part, I really imagine that Cicero gave this Illyrian name a Roman pronunciation and turn: but why the editors of Cicero print it *Bardylis*, I don't know; Plutarch in the life of Pyrrhus writes it Βάρδυλλις.

In

" *York.* I took an oath that he ſhould quietly reign.
" *Edw.* But for a kingdom any oath may be broken."

Cicero de Off. L. III. ſ. 21.

" *Nam ſi violandum eſt jus, regnandi gratiâ*
" *Violandum eſt.*"

In Romeo and Juliet, Act I.

" I meaſuring his affections by my own,
" That moſt are buſied, when they're moſt alone,
" Perſu'd my humour."

Cic. Lib. III. ſ. 1. *Nunquam ſe minus otioſum eſſe, quàm cum otioſus; nec minus ſolum, quàm cum ſolus eſſet.*

In Julius Caeſar, he has ſome variations in proper names: Plutarch, Μάρυλλος. Shakeſpeare, *Murellus:* And *Decimus Brutus Albinus*, he calls *Decius Brutus*. Plut. Θάσος, viz. an iſland near Philippi: Shak. *Tharſus*. Plut. Δάρδανος. Shak. *Dardanius*.

In Antony and Cleopatra. Plut. Δερκύλαιος. Shak. *Dercetas*.

In K. Henry VIII. Act III.

" *King*. Now, my Lords,
" Saw you the Cardinal?
" *Nor*. My Lord, we have
" Stood here obſerving him. SOME STRANGE COMMOTION
" IS IN HIS BRAIN; he bites his lips, and ſtarts,
" Stops on a ſudden, looks upon the ground,
" Then lays his finger on his temple; ſtrait,
" Springs out into faſt gate, then ſtops again;
" Strikes his breaſt hard, and then anon he caſts
" His eye againſt the moon: in moſt ſtrange poſtures
" We've ſeen him ſet himſelf.
" *King*. It well may be,
" THERE IS A MUTINY IN'S MIND."

This obſervation, true in nature, he ſeems to have had from Cicero de Off. L. I. ſ. 36. *Cavendum eſt autem, ut aut tarditatibus utamur in greſſu mollioribus, ut pomparum ferculis ſimiles eſſe videamur, aut in feſtinationibus ſuſcipiamus nimias celeritates; quae cùm fiunt, anhelitus moventur, vultus mutantur, ora torquentur:* EX QUIBUS MAGNA SIGNIFICATIO FIT NON ADESSE CONSTANTIAM.

The late Lord Shafteſbury, in his [6] Advice to an Author, fell into a miſtake concerning the name of the unfortunate *Deſdemona*: "But why "(ſays he) amongſt his Greek names, he ſhould "have choſen one which denoted the Lady "*ſuperſtitious*, I can't imagine: unleſs, &c." Her name is not derived from Δεισιδαίμων, but Δυσδαίμων: i. e. THE UNFORTUNATE: and [7] Giraldi Cinthio, in his novels, making the word feminine, calls her *Diſdemona*, from whom Shakeſpeare took the name and ſtory.

Thus the reader may ſee with what elegance, as well as learning, Shakeſpeare familiarizes ſtrange names to our tongue and pronunciation.

6 Charact. vol. I. p. 348.

7 Novella VII. Deca terza. *Avēne, che una virtuoſa Dōna, di maravigliosa bellezza, Diſdemona chiamata*, &c. He calls her afterwards, in alluſion to her name, *la infelice Diſdemona*. And I make no queſtion but Othello in his rapturous admiration, with ſome alluſion to her name, exclaims, in Act III.

"Excellent *wretch!* perdition catch my ſoul,
"But I do love thee——

The ancient tragedians are full of theſe alluſions; ſome inſtances I have mention'd above, p. 258, 259. This rapturous exclamation and alluſion too has ſomething ominous in it; and inſtances of theſe preſaging and ominous expreſſions our poet is full of.

RULE

RULE II.

He makes Latin words Engliſh, and uſes them according to their original idiom and latitude.

In Hamlet, Act I. Horatio is ſpeaking of the prodigies, which happened before Caeſar's death,

" As harbingers preceding ſtill the fates
" And prologue to the [1] *omen* coming on."

The omen coming on, i. e. the event, which happened in conſequence of the omens. In the very ſame manner Virgil, Aen. I, 349.

" Cui pater intactam dederat, primiſque jugaret
" *Ominibus*."

Ominibus, i. e. *nuptiis*: viz. the event which was the conſequence of the omens.

In the Taming of a Shrew, Act I.

" Sir, I ſhall not be ſlack, in ſign whereof,
" Pleaſe you, we may [2] *contrive* this afternoon;
" And quaff carouſes to our miſtreſs' health"

1 They read, *the omen'd.*
2 They have corrected, *convive.*

Contrive

Contrive this afternoon, i. e. ſpend this afternoon together. Terence has, *contrivi diem*. Thence 'tis made Engliſh, and ſo uſed by Spencer in his Fairy Queen, B. II. c. 9. ſt. 48.

" Nor that ſage Pylian ſire, which did ſurvive
" Three ages, ſuch as mortal men *contrive*."

Contrive, i. e. ſpend.

In K. Richard II. Act I.

" Or any other ground [3] *inhabitable*,
" Where never Engliſhman durſt ſet his foot."

Inhabitable,

3 In the late editions, *unhabitable*. *In* anſwers to the latin from whence it came, and by us is generally turned into un; but not always; as here *inhabitable*, negatively. So in Spencer *informed*, for *unformed*. B. III. C. VI. ſt. 8.

" So after Nilus inundation
" Infinite ſhapes of creatures men doe fynd,
" *Informed* in the mud on which the ſunne hath ſhynd."

This is imitated from Ovid. Met. I, 423.

Sic ubi deſeruit madidos ſeptemfluus agros
Nilus &c.
Plurima cultores verſis animalia glebis
Inveniunt, & in his quædam modo facta *ſub ipſum*
Naſcendi ſpatium; quædam IMPERFECTA, *ſuiſque*
Trunca vident numeris.

Inhabitable, Lat. *inhabitabilis*, that cannot be inhabited. Cicero de Nat. Deor. I. *Regiones* inhabitabiles *et incultae*.

In Othello, Act IV.

" If I court more women, you'll *touch* with
" more men."

In the ſame naught ſenſe Propertius II, 25.

" Lynceu, tune meam potuiſti *tangere* curam?"

Epictetus in Enchirid. xxxiii. Περὶ ἀφροδίσια, πρὸ δύναμιν πρὸ γάμου καθαρεύειν· ΑΠΤΟΜΕΝΩΙ δὲ, μὴ νόμιμόν ἐστι μοιχεύειν. Mr. Theobald's edition reads, — *Couch with more men.* In Meaſure for

The reading which I have here given is not without it's authority tho' in no printed book; beſide the conſtruction and the elegance both require it:—*quædam modo facta*—*quædam imperfecta*. But *informed* is literally from the latin *informatus*.

" *His* informatum *manibus jam parte polita*
" *Fulmen erat*." Virg. VIII, 426.

And Spencer 'tis plain renders IMPERFECTA, in Ovid, informed. In our language un like the latin *in* is ſometimes uſed *intenſively*: as in John I, 27. " Whoſe ſhoe
" latchet I am not worthy to unlooſe." In the weſtern parts of England in the ſame manner they ſay to *unthaw*, meaning thoroughly to thaw. So Virgil uſes *infracto* [Æn. xii, 1.] thoroughly broken.

Meaſure,

Meaſure, Act III. In the ſame ſenſe we have — *their heaſtly* [4] *touches.* And in Antony and Cleopatra, Act III. *The neer-touch'd veſtal.* So Horace calls Pallas, L. I. Od. 7. *Intacta.*

There is another word of not unlike import and ſignification, In the Winter's Tale, Act I.

"Go *play*, boy, play: thy mother PLAYS,
"and I *play* too."

This is uſed in the ſame ſenſe as the Latins uſe LUDERE, and the Greeks Παίζειν.

Fis anus, et tamen
Vis formoſa videri
LUDISQUE *et bibis impudens.* Hor. IV, 13.

LUSISTI *ſatis, ediſti ſatis, atque bibiſti.*
L. 2. 2. 214.

Turba Menandreae fuerat nec Thaidos olim
Tanta, in quâ populus LUSIT *Erichthonius.*
Propertius.

4 Our learned comedian in his Silent Woman, Act IV. Sc. I. thus literally tranſlates Ovid. Art. Amator. Lib. I. v. 677.

At quæ, cum cogi poſſet, non TACTA *receſſit,*
Ut ſimulet vultu gaudea, triſtis erit.

"She that might have been forced, and you let her go free "without TOUCHING, tho' then ſhe ſeem'd to thank you, "will ever hate you after; and glad i'th' face, is aſſuredly "ſad at the heart."

Milton likewiſe has followed this learned meaning, in a paſſage imitated from Homer [Il. γ'. 441. Il. ξ'. 514.]

" Now let us PLAY
" As meet is, after ſuch delicious fare."
IX, 1027.

He uſes SHADOW, as the Latins uſe UMBRA, In the ſecond part of K. Henry IV. Act II.

Poins. " I am your SHADOW, my Lord, I'll
" follow you."

So Horace, ſpeaking of thoſe who attended Mæcenas as unbidden gueſts,

Quos Mæcenas adduxerat UMBRAS. L. 2. 8.

Again, L. 1. Ep. 5.

Locus eſt et pluribus UMBRIS.

'Tis a pretty alluſion of conſtant attendants, in the ſunſhine of fortune, and who then cannot eaſily be ſhaken off. The ſame alluſion Milton has,

——" Thou, my SHADE
" Inſeparable, muſt with me along." X, 249.

In a Midſummer Night's Dream, Act III. He uſes not a word form'd from the Latin, but the Latin word itſelf. Lyſander ſpeaks to Hernia, " Get

" Get you gone, you dwarf,
" You *Minimus*.

" This is (ſays Mr. Theobald) no term of art, " that I can find; and I can ſcarce be willing to " think, that Shakeſpeare would uſe the maſ- " culine of an adjective to a woman. He was " not ſo deficient in grammar. I have not ven- " tur'd to diſturb the text; but the author, " perhaps, might have wrote,

" You, *Minim*, you.

" i. e. You diminutive of the creation, you " *reptile*. In this ſenſe, to uſe a more recent " authority, Milton uſes the word in the 7th " book of Paradiſe Loſt.

" Theſe as a Line their long dimenſions drew, " Streaking the ground with ſinuous trace; not " all " *Minims* of nature."

Mr. Theobald, who was no bad ſcholar, might have remembered that the maſculine gender is often uſed, where the perſon is conſidered more than the ſex; as here 'tis by Shakeſpeare. Milton's expreſſion ſeems to be from Prov. xxx. 24. according to the vulgate, *Quatuor iſta ſunt* minima *terræ*. MINIMS are an order of Friars,

Minimi, ſo named thro' affected humility. From this adjective Spencer form'd his ſubſtantive, MINIMENTS, trifles, toys; *res minimi pretii.* B. 4. c. 8. ſt. 6.

" Upon a day as ſhe him ſate beſide,
" By chance he certaine *miniments* forth drew."

Minim in muſic is half a ſemibreve: to which he alludes, in B. 6. c. 10. ſt. 28.

" Pardon thy ſhepherd mongſt ſo many lays
" As he hath ſung of thee in all his days,
" To make one *minime* of thy poor handmaid."

In Othello, Act III.

" Now by yond *Marble* Heav'n."

So in Timon, Act IV.

" The *marbled* manſion all above."

And Milton, B. III. 564.

" The pure *Marble* air."

Virgil, *Æquor Marmoreum*, Aen. VI, 729. which Phaer renders

" The marblefacid ſeas."

And Douglas,

" Under the ſlekit ſe of marbil hew."

Homer

Homer led the way, Il. ξ. 275. ἅλα μαρμαρέην, which the ſcholiaſt interprets by λευκήν. The ſea, as well as the ſky, is called *Marble*, from its being reſplendent, and ſhining like marble. And 'tis to be remembered that the poets predicate the ſame things reciprocally both of the ſky and waters. In the firſt part of K. Henry IV. ſpeaking of the Severn, he ſays, "His "criſped head." And in the Tempeſt, Act IV. he has, "Criſp channels." *Criſp*, or *criſped*, is curled. *Lat. Criſpus*, *criſpatus*. So of the Clouds, in the Tempeſt, Act I.

"All hail, great maſter! grave Sir, hail! I come
"To anſwer thy beſt pleaſure: be't to fly,
"To ſwim, to dive into the fire, to ride
"On the CURL'D clouds."

And ſo in Timon, Act IV.

"With all abhorred births below [5] CRISP heav'n,
"Whereon Hyperion's quickning fire doth ſhine.

5 "*Criſp* heav'n.] We ſhould read CRIPT, i. e. vaulted, "from the Latin *Cripta*, a vault." Mr. W.—But that we ſhould read, as the poet red, *Criſp*, is plain from the above citations.—One may aſk too where is *Cript* to be found? Add to that *Cripta* is a vault under ground, ἀπὸ τῦ κρύπτειν, hence the Italians have formed *Grotta*, a grotto.

In Othello, Act III.

" But in a man that's juſt,
" They're cold *dilations*, working from the heart,
" That paſſion cannot rule."

Dilations, à Lat. *dilationes*, delayings, pauſes, *à differendo*. But in Act I. *That I would all my pilgrimage* dilate. i. e. *à dilatando*, enlarge upon, exſpatiate, &c."

In K. Lear, Act II.

" I tax not you, you elements——
" You owe me no *ſubſcription*."

Subſcriptio, is a writing underneath, a regiſtering our names ſo as to take part in any cauſe, ſuit or ſervice. Hence it ſignifies, allegiance, ſubmiſſion, &c. And the verb *ſubſcribere* is not only to write under, but to aid and help, to abet and approve, &c.

Ovid Triſt. L. I. El. 11.

" Dii maris et caeli (quid enim niſi vota ſuper-
" ſunt)
" Solvere quaſſatae parcite membra ratis:
" Neve precor magni *ſubſcribite* Caeſaris irae.

In

In Meaſure for Meaſure, Act II.

" Admit no other way to ſave his life,
" As I *ſubſcribe* not that."

Milton, B. XI, 181.

" So ſpoke, ſo wiſh'd much-humbled Eve; but fate
" *Subſcrib'd* not."

That is, aſſented not, took not her part. But Milton abounds with words thus taken from the Latin; and uſes them according to that idiom.

In

6 Such are, *religions*, i. e. ſuperſtitious ornaments: I, 372. And thus Shakeſp. in Jul. Caeſ. Act I. uſes *ceremonies*.

If you do find them deck'd with ceremonies,
Diſrobe his images.

Inſtinct, i. e. moved forward, puſh'd on: II, 937. XI, 562. *Emblem*, picture-work of wood, ſtone, or metal, inlaid in diverſe colours, as in pavements, &c. IV, 703. *Divine*, 1. foreboding: IX, 845. *Perſon*, i. e. character, quality, or ſtate, part to act in: X, 156. Many inſtances too he has of conſtruction imitated from the *poets*: as for inſtance, B. IX, 795.

" O Sov'reign, virtuous, PRECIOUS OF ALL TREES
" In paradiſe!"

Virgil IV. 576.——*Sequimur te*, SANCTE DEORUM.

With others too numerous to be mention'd here; but theſe may ſuffice to vindicate our author. I ought not to ſay

vindicate:

In Julius Caesar, Act I.

" Brutus. If it be aught toward the general
" good,
" Set honour in one eye, and death i' th' other,
" And I will look on both *indifferently*.
" For let the Gods so speed me, as I love
" The name of honour, more than I fear death."

How agreeable to his Stoic character does Shakespeare make Brutus here speak? Cicero de Fin. III, 16. *Quid enim illi* ΑΔΙΑΦΟΡΟΝ *dicunt, id mihi ita occurrit, ut* INDIFFERENS *dicerem.* One of the great division of things, among the Stoics, was into *good*, *bad*, *indifferent*; virtue, and whatever partook of virtue, was *good*; vice, *bad*; but what partook neither of virtue nor vice, being not in our power, was *indifferent*: such as honour, wealth, death, &c. But of these *indifferent* things, some might be esteemed more than others; as here Brutus says, *I love the name of honour more than I fear death.* See Cicero de Fin. III, 15, 16. The Stoics never destroy'd choice among *indifferent* things. Their προηγμένα were *indifferentia cum mediocri aestimatione.* Chrysippus used to say, [7] Μέχρις ἂν ἄδηλά μοι

vindicate: for words thus used out of the common and vulgar track, add a peculiar dignity and grace to the diction of a poet.

7 Ἀῤῥιανος bib. ϛ. κεφ. ϛ'.

ἢ τὰ

ἢ τὰ ἐξῆς, ἀεὶ τῶν εὐφυεστέρων ἔχεσθαι. *While I continue ignorant of consequences, I always hold to those things which are agreeable to my disposition.* Which saying of Chrysippus is thus further explained by Epictetus, Διαπορῦσι καλῶς λέγουσιν οἱ φιλόσοφοι, ὅτι εἰ προορᾶται ὁ καλὸς καὶ ἀγαθὸς τὰ ἐσόμενα, συνήργει ἂν καὶ τῷ νοσεῖν, καὶ τῷ ἀποθνήσκειν, καὶ τῷ πηρῶσθαι· αἰσθανόμενός γε, ὅτι ἀπὸ τῆς τῶν Ὅλων διαλάξεως τοῦτο ἀπονέμεται. Κυριώτερον δὲ τὸ Ὅλον τοῦ μέρους, καὶ ἡ πόλις τοῦ πολίτου. Νῦν δ' ὅτι ἐ προγινώσκομεν, καθήκει τῶν ΠΡΟΣ ΕΚΛΟΓΗΝ εὐφυεστέρων ἔχεσθαι, ὅτι καὶ πρὸς τοῦτο γεγόναμεν. *Hence the philosophers say finely and truly, that if the real good and honest man knew future events, he would co-operate with sickness, death, and loss of limbs: in as much as he would be sensible that this happen'd to him from the order and constitution of the Whole: (for the Whole is principally to be preferred before the part, and the city, to the citizen:) but now as we are ignorant of future events, we should by a right election hold to what is agreeable to our dispositions.* And this doctrine, of right election and rejection, they are full of, in all their writings. This being premised, let us see Brutus' speech.

" Brutus. I do fear the people,
" Chuse Caesar for their king.

" Cassius.

" Caſſius. Ay, do you fear it?
" Then muſt I think, you would not have it ſo.
" Brut. I would not Caſſius; yet I love him
" well:
" But wherefore do you hold me here ſo long?
" What is it, that you would impart to me?
" If it be aught toward the general good
" Set honour, &c."

" If it be ought toward the general good,
" (πρὸς τὸ ὅλον, πρὸς τὴν πόλιν) as I am a part of
" that whole, a citizen of that city; my prin-
" ciples lead me to perſue it; this is my end,
" my good: whatever comes in competition
" with the general good, will weigh nothing;
" death and honour are to me things of an *in-*
" *different* nature: but however I freely acknow-
" ledge that, of theſe *indifferent* things, honour
" has my greateſt eſteem, my choice and love;
" the very name of honour I love, more than I
" fear even death."

In Antony and Cleopatra, Act V.

" Cleop. Why that's the way
" To fool their preparation, and to conquer
" Their moſt [8] *abſurd* intents."

8 They correct, *aſſur'd*.

Abſurd,

Absurd, harsh, grating. Lat. *absurdus*, [*ex* ab *et* surdus, *à quo aures et animum avertas.*] Cicer. pro Rosc. s. 7. *Fraudavit Roscius. Est hoc quidem auribus animisque absurdum. Absurdum est*, i. e. sounds harsh, grating, unpleasant.

There is a passage in this play which I cannot here pass over. Antony is speaking of Octavius Caesar, Act III.

" He at Philippi kept
" His sword e'en like a dancer, while I strook
" The lean and wrinkled Cassius; and 'twas I
" That the [9] *mad* Brutus ended."

I omit the epithets given to Cassius, as they are well known from Plutarch, and other passages of our poet. But why does Antony call Brutus *Mad?* — Plato seeing how extravagantly Diogenes acted the philosopher, said of him, ὅτι ΜΑΙΝΟΜΕΝΟΣ οὗτος Σωκράτης ἐςίν. *That he was Socrates run mad.* There is likewise an observation drawn from the depth of philosophy by Horace, Ep. I, 6.

" *Insani* sapiens nomen ferat, aequus iniqui;
" Ultra quam satis est, virtutem si petat ipsam."

9 In some late editions, *sad.*

Now

Now if this be the opinion of philoſophers themſelves concerning philoſophy, that it may be perſued with ſo much ardor and enthuſiaſm, that even the over-ſtrain'd perſuit may border on madneſs; how agreeable is it to the character of the wild, undiſciplin'd Antony, to call even Brutus *Mad*, the ſober Brutus, the philoſopher and patriot? Such as Antony look on all virtue and patriotiſm, as enthuſiaſm and madneſs.

I will here add an inſtance or two of words and manners of expreſſion from other languages, which Shakeſpeare has introduced into his plays.

In Hamlet, Act III.

" That he, as 'twere by accident, may here
" *Affront* Ophelia."

i. e. meet her face to face. Ital. *affrontare*.

In Macbeth, Act III.

" No, this my hand will rather
" Thy multitudinous ſea *incarnadine*,
" Making the green one red."

i. e. make it red, (as Shakeſpeare himſelf explains it) of the carnation colour. Ital. *colore incarnatino*.

In

In Henry V. Act IV.

" And newly move
" With caſted ſlough and freſh *legerity*."

i. e. alacrity, lightneſs. Fr. *legereté*. Ital. *leggerezza*. He ſeems to allude to that fine image in Virgil, Aen. II, 471. of Pyrrhus.

Qualis ubi in lucem coluber, malagramina paſtus,
Frigida ſub terra tumidum quem bruma tegebat;
Nunc poſitis [10] *novus exuviis*, nitiduſque juventâ,
Lubrica ſublato convolvit pectore terga,
Arduus ad ſolem, et linguis micat ora triſulcis.

In the Tempeſt, Act II. Gonzalo is giving an account of his imaginary commonwealth.

" No name of magiſtrate;
" Letters ſhould not be known; wealth; po-
" verty,
" And uſe of ſervice, none; contract, ſucceſſion,
" *Bourn*, bound of land, tilth, vineyard, none."

Bourn, from the French word, *Borne*, a bound or limit: which was not known, as the poets ſung, in the golden age. Perhaps from Βουὸς,

10 NOVUS, Virgil uſes this word in alluſion to his name NEOPTOLEMUS, the *new* or young warrior.

collis,

collis, tumulus: theſe being the original boundarys. Again, in Antony and Cleopatra, Act I.

" I'll ſet a *bourn* how far to be belov'd."

i. e. a boundary, a limit. **A Bourne**, ſignifies with us, a head of a fountaine; and towns, whoſe names end in **bourn**, are ſituated upon ſprings of water: perhaps from the Greek word Βρύειν, *ſcaturire*. I cannot help obſerving that Shakeſpeare in the former paſſage,

" Bourn, bound of land,"

adds an explanation of the word, which is no unuſual thing with the beſt writers. In K. Lear, Act IV. he uſes it in it's original ſignification according to the Greek etymology,

" Edg. From the dread ſummit of this chalky
" *bourn*."

I don't remember any one paſſage, wherein he uſes **bourn** for a ſpring-head.

In Hamlet, Act II. *The* " *mobled queen*: this deſignedly affected expreſſion ſeems to be formed

10 I once thought it ſhould be *mabled*, i. carelesly dreſſed. The word is uſed in the northern parts of England; and by Sandys in his travels, p. 148. *The elder* mabble *their heads in linnen*, &c.

from Virg. Aen. II, 40. *Magnâ comitante caterva.*

But Shakeſpeare has ſome Greek expreſſions. In Coriolanus, Act II.

" It is held
" That valour is the chiefeſt virtue, and
" Moſt dignifies *the haver*."

i. e. the poſſeſſor. So *having* ſignifies fortune and riches. Macbeth, Act I.

" My noble partner
" You greet with preſent grace and great pre-
" diction
" Of noble *having*."

Having, Gr. ἔχειν. Lat. *habentia*. In Sophocles, Aj. ℣. 157.

Πρὸς γὰρ τὸν ΕΧΟΝΤ' ὁ φθόνος ἕρπει:

Πρὸς τὸν ἔχοντα, i. e. *to the* HAVER.

Hence Virgil, Geor. II, 499.

" *Aut doluit miſerans inopem, aut invidit*
" HABENTI."

HABENTI, i. e. *the* HAVER.

In Hamlet, Act V.

" Clown. Ay, tell me that and *unyoke*."

i. e. put an end to your labours: alluding to, what the Greeks called by one word, Βȣλυτὸς, the time for unyoking. Hom. Il. ϛ'. 779.

Ημος δ' ἠέλιος μετενείσσατο βȣλυτόνδε.

Schol. ἐπὶ τὴν ἑσπέραν· δείλης, καθ' ὃν καιρὸν οἱ βοὲς ἀπολυόνται τῶν ἔργων. From this one word Horace has made a whole stanza. L. III. Od. 6.

" Sol ubi montium
" Mutaret umbras, et juga demeret
" Bobus fatigatis, amicum
" Tempus agens abeunte curru."

Hence too our Milton in his Mask.

" Two such I saw, what time the labour'd oxe
" In his loose traces from the furrow came."

Our English word **Orphan** comes from ὀρφανὸς, *ab* ὀρφνός· being as it were left in darkness, left void of their greatest blessing their parents, the light and guide of their steps. Ὀρφανὸς is spoken of one in the dark and obscurity: ὀρφανὸς, ὁ ἄσημος καὶ μηκέτι ἐμφανὴς, says an ancient grammarian on the Ajax of Sophocles. Now allowing Shakespeare to use the word *orphan*, as a Grecian would have used it, how elegantly does he call the fairies, *the orphan heirs of destiny*:

deſtiny: who adminiſter in her works, acting in darkneſs and obſcurity? The whole paſſage runs thus: In the Merry Wives of Windſor, Act V.

" Fairies, black, gray, green and white,
" You moon-ſhine revellers, and ſhades of night,
" You *Orphan-heirs* of fixed deſtiny,
" Attend your office and your quality."

Had the poet written *ouphen-heirs*, he would have repeated the ſame thing. Theſe *ouphs* I find in modern editions have routed the *owls* out of their old poſſeſſions: but I ſhall beg leave to reinſtate them again, in the Comedy of Errours, Act II.

" This is[12] the fairy land: oh ſpight of ſpights!
" We talk with goblins, *owls* and elviſh ſprights!
" If we obey them not, this will enſue,
" They'll ſuck our breath, and pinch us black
" and blue."

Theſe

12 Fairy land.] Plautus lays the ſcene at Epidamnum, a town of Macedon, lying upon the Adriatic; whoſe unfortunate ſound made the Romans change it to Dyrrachium: the Roman comedian has ſome alluſions and witticiſms on the name. Shakeſpeare removes the ſcene to Epheſus; which he calls the land of conjurors and witches. He had his eye chiefly on that paſſage in Acts xix, 19. The caſe

Theſe *owls* which the Latins called *ſtriges*, according to vulgar ſuperſtition had power to ſuck children's breath and blood. Ovid. Faſt. L. VI. 135.

"Nocte volant, pueroſque petunt nutricis egentes,
" Et vitiant cunis corpora rapta ſuis.
" Carpere dicuntur lactantia viſcera roſtris,
" Et plenum poto ſanguine guttur habent."

Plin.

ſeems to be this: there were at Epheſus ſeveral impoſtors and jugglers (conjurors the common people called them) who by the aſſiſtance of charms, periapts, amulets, &c. certain magical words, or ſuperſtitious characters and figures, promiſed to cure people of their diſeaſes, or to give them ſucceſs in any undertaking. Heſychius has preſerved ſome of this trumpery in V. Ἐφέσια γράμματα; and of this kind we have ſtill preſerved to this day; ſuch as *Abracadabra*, to cure agues: *St, George, St. George, &c.* to cure the incubus, or night-mare, mention'd by Scot in his diſcovery of witchcraft, Book IV. C. II. *St. Withold*, &c. in K. Lear, Act III. with many others eaſily to be picked up.—Now theſe, or the like, were *the curious arts*; [τὰ περίεργα, an impertinent prying and inquiſitiveneſs into things which don't belong to us, and are above us: The falſe accuſation laid againſt Socrates was, ὅτι περιεργάζεται;] and 'twas nothing but a parcel of this trumpery of periapts, amulets and charms, together with ſome aſtrological books, that is mention'd to be burnt at Epheſus.—*And they counted the price of them, and found it to be fifty thouſand pieces of ſilver*: not that the books, in which this ridiculous ſtuff was written,

Plin. XI, 39.

" Fabuloſum puto de ſtrigibus, ubera infan-
" tium eas labris immulgere."

NOR is Shakeſpeare's peculiarity in uſing words to be paſſed over.

In Richard II. Act II.

" Why have thoſe baniſh'd and *forbidden* legs,
" Dar'd once to touch a duſt of England's
" ground ?"

i. e. *interdicted.* As the pope's legate told K. John, " He [the pope] hath wholly *interdicted*
" and

ten, were *really* worth ſo much, but the ſuperſtitious people of this and the neighbouring countries bought them up at a high price ; and the *conjurors* had provided a great ſtock. This ſhort account of theſe Epheſian Letters will give a new light not only to this place of the Acts, but will likewiſe explain a paſſage in Ovid's Met. XIV. 57. where Circe is introduced muttering her unintelligible jargon, like thoſe myſtical words mention'd in Heſychius. Ovid calls them *Verba nova.*

——*obſcurum* VERBORUM *ambage* NOVORUM
Ter novies carmen magico demurmurat ore.

Which is expreſſed moſt elegantly, and agreeably to ancient ſuperſtition. So too Shakeſpeare in King Lear, Act II.

MUMBLING *of wicked charms.*

" and curſed you, for the wrongs you have
" done unto the holy church." Fox. Vol. I.
p. 285.

So in Macbeth, Act I.

" He ſhall live a man *forbid*."

In Macbeth, Act III.

" And put a barren ſcepter in my gripe,
" Thence to be wrench'd with an *unlineal* hand."

i. e. not of my line, or deſcent.

In Macbeth, Act V.

" For their *dear* cauſes
" Would to the bleeding and the grim alarm
" Excite the mortified man."

dear cauſes, i. e. dreadful.

So

To this land of conjurors Shakeſpeare removes the ſcene, as I ſaid above, and calls it the *Fairy land*. This Fairy land ran in Dromio's head ſo much that Adriana aſking him where his maſter is, he replies,

" A Devil in an everlaſting garment hath him,
" A fiend, a *Fairy*, &c."

I find the editors have changed this *Fairy* into a *Fury*; notwithſtanding Epheſus is here called a *Fairy land*: and beſide *Fairy* ſometimes anſwered to the latin *Strix* or *lamia*:

[Horman's

So in Hamlet.

"Would I had met my *dearest* foe in heav'n."

Perhaps from the Latin *dirus*, dire, dear. In the translation of Virgil by Douglas 'tis spelt dere, which the Glossary thus explains, "Dere,

[Horman's vulgaria, printed An. 1519. Fol. 21. STRIX *vel* LAMIA *pro meo suum parvulum supposuit*: The FAYRE hath chaunged my childe.] And so the word is used in Cymbeline, Act II.

——"Guard me, beseech ye,
"From *Fairies*, and the tempters of the night."

These *Fairies* I find in our old poets sometimes to have been mischievous bugs and furies, at other times *fair* and benign beings of a superior race. They were Farefolkis as Douglas, in his version of Virgil, calls them, from their *fairness*; or if of a lower kind, and employ'd in servile offices, Brownis, from their swarthy countenance: sometimes again they were Satyrs and Fawns, or Centaurs, ΦΗΡΕΣ as Homer [Il. α', 268.] and Euripides in his Cyclops [ψ. 620.] names them. In short their characters were as various, as the characters of us mortals. And this account here given will explain many passages in Spencer, and our old poets, particularly Chaucer in the Merchant's tale, 1259. where he plainly alludes to the same etymology, as afterwards Douglas——

"That her to behold it seemed a *Feirie*."

And Shakespeare in Antony and Cleopatra, Act IV.

"To this great *Faiery* I'll commend thy acts."

" to hurt, trouble: Belg. **Deeren**, **Deren**. F. " Theut. **Deran**. AS. **Derian**, *nocere*. It. hurt, " injury." How near to the Greek, ἔρις, *contentio*, *pugna*: ἐριάω, *rixor*, *prælior*: or to, τείρω, *vexo*, *infeſto*? And ſhould it not be thus ſpelt in Shakeſpeare? But inſtances of our poet's uſing words contrary to the modern acceptation of them are numberleſs.

RULE III.

He ſometimes omits the primary and proper ſenſe, and uſes words in their ſecondary and improper ſignification.

Changes of garments, for different dreſſes, is a common expreſſion: and we ſay, *to change*, for *to dreſs*: properly to change one dreſs and put on another. But Shakeſpeare uſes *to change*, only for *to new dreſs and adorn*.

In Antony and Cleopatra, Act I.

" Charm. Oh! that I knew this huſband, " which you ſay muſt [1] *change* his horns with " garlands."

In Coriolanus, Act II.

" Cor. From whom I have receiv'd not only " greetings,

1 They have printed it, *charge*.

" But

" But with them, [2] *change* of honours."

i. e. been newly adorned with honours; received new ornaments of honours.

Again, becauſe the popiſh and heatheniſh myſteries are vain and whimſical, he therefore uſes *myſteries*, for *vanities*, or *whimſies*.

In Henry VIII. Act I.

" Cham. Is't poſſible the ſpells of France
" ſhould juggle
" Men into ſuch ſtrange [3] *myſteries*."

i. e. vanities, and whimſies. He is ſpeaking of court faſhions.

2 They have likewiſe printed it here, *charge*.

3 They correct *mockeries*. The explication here given is ſufficient to vindicate our poet's thus uſing the word. But myſteries may ſignify manners of life, &c. The French and Italians have the ſame word, and Chaucer uſes it for a *profeſſion, trade, calling*, &c. in this ſignification miſtere, comes from *miniſterium*, as minſter from *monaſterium*. But in the former ſignification 'tis a Greek word. Spencer uſes it like the French, as miſter wight, *manner, kind of perſon*: miſter malady, *kind of malady*. And, it miſtreth not; *it needeth not, there is no neceſſity*. In which of theſe ſenſes to underſtand it, is the better, I leave to the reader; only one thing I caution him againſt, which is, the changing our poet's words for any whimſies of his own.

RULE

RULE IV.

He uſes one part of ſpeech for another.

For inſtance, **he makes verbs of adjectives,** as, *to ſtale*, i. e. to make ſtale and familiar. *To ſafe*, to make ſafe and ſecure, &c. Antony and Cleopatra, Act I.

" *Ant.* My more particular.
" And that which moſt with you [1] *ſhould ſafe*
" my going,
" Is Fulvia's death."

ſhould ſafe, i. e. ſhould make ſafe and ſecure.

So again, **he uſes verbs for ſubſtantives.** *Accuſe*, for accuſation: *Affect*, for affection: *Deem*, for a deeming, an opinion: *Diſpoſe*, for diſpoſition: *Prepare*, for preparation: *Vary*, for variation: &c. And, *adjectives for ſubſtantives.* As *Mean*, for mediocrity or mean eſtate. In K. Lear, Act IV.

" *Glo.* Full oft 'tis ſeen
" Our *mean* ſecure us."

So *Private*, for privacy, &c. Nothing is more frequent among the Latins than to uſe ſubſtantively, [2] *ardua invia, avia, ſupera, acuta*, &c.

In

1 They correct, *ſalve.*

2 Milton very frequently uſes adjectives in this manner, if

In imitation of whom our poet in Coriolanus, Act I.

" As if I lov'd *my little* ſhould be dieted
" In praiſes ſauc'd with lies."

Again, **he makes verbs of ſubſtantives.** As, *to bench*, *to voice*, *to paper*, *to progreſs*, *to ſtage*, *to eſtate*, *to helm*, &c. *To ſcale*, i. e. to weigh and examine: In Coriolanus, Act I.

" *Men.* I will venture
" [3] *To ſcale* it a little more."

i. e. to conſider it, to examine it.

In Cymbeline, Act I.

" *Jach.* He *furnaces*
" The thick ſighs from him."

i. e. His ſighs come from him as thick as fire and ſmoke from a furnace.

In Julius Cæſar, Act II.

" For if thou [4] *path*, thy native ſemblance on,

if the reader thinks proper, he may turn to the following in Paradiſe loſt. B. II, 97. and 278. B. IV. 927. B. VI. 78. B. VII. 368. B. XI. 4.

3 They have printed, *To ſtale it*.

4 In the elegant edition printed at Oxford 'tis altered into, " If thou *march*:" i. e. the gloſs or interpretation has removed the more difficult word, which often happens to be the caſe.

" Not

" Not Erebus itſelf were dim enough
" To hide thee from prevention."

In King Lear, Act IV.

" *Glo.* Let the ſuperfluous and luſt dieted man
" That [5]*ſlaves* your ordinance, that will not ſee,
" Becauſe he does not feel, feel your power
" quickly."

i. e. That makes a ſlave of your ordinance; that makes it ſubſervient to his ſuperfluities and luſt.

Again, **he uſes ſubſtantives adjectively**; or, **by way of apposition.** So the Greeks ſay, Ἑλλάδα διάλεκτον. Σκύθην οἶμον. and Homer Il. ώ. 58. Γυναῖκά τε θήσαλο μαζόν. Virgil Aen. XI, 405. *Amnis Aufidus.* Horace Epiſt. I, 12. ỳ. 20. *Stertinium acumen.* Propertius L. 2. Eleg. 31. *Femina turba.*

And the Apoſtle in his firſt Epiſtle to the Corinthians, II, 4. ἐν πειθοῖς λόγοις, *in perſwaſible*, or, *inticing words.* i. e. ἐν πιθανοῖς λόγοις. Shakeſpeare in Julius Caeſar, Act I. *Tyber bank.* And Act V. *Philippi fields.* In Coriolanus, Act II. *Corioli gates.* In Hamlet, *muſic vows, neighbour room,* &c. Hence we may correct ſome trifling errors, (if any errors can be called ſo) ſtill remaining

5 Mr. W. reads, *Braves.*

in

in Shakeſpeare. In a Midſummer Night's dream, Act III.

" *Hel.* Is all the counſel that we two have ſhar'd,
" *The ſiſters vows*, the hours that we have
" ſpent, &c."

Read, *The ſiſter vows.*

Again in Antony and Cleopatra, Act I.

" *His captains heart*
" Which in the ſcuffles of great fight hath burſt
" The buckles on his breaſt, reneges all temper."

Read, *His Captain heart*, i. e. His warlike heart, ſuch as becomes a captain. There are other places of like nature that want to be corrected, but at preſent they do not occur. And ſometimes, **the ſubſtantive is to be conſtrued adjectively when put into the genitive caſe: or, when governing a genitive caſe.** Lucret. IV, 339.

" Quia cum propior *caliginis aer*
" Ater init oculos prior."

i. e. *the air of darkneſs*, for the dark air. Euripides in Hippol. v. 1368.

Μόχθοις δ' ἄλλως τῆς εὐσεβείας
Εἰς ἀνθρώπους ἐπόνησα,

In vain have I exerciſed towards mankind the labors of piety: i. e. pious labours. St. Luke XVIII. 6.

ὁ κριτὴς

ὁ κρίλης τῆς ἀδικίας, *the judge of injuſtice*, i. e. *the unjuſt judge*. Sir Philip Sidney's Arcadia, p. 2. *opening the cherry of her lips*: i. e. her cherry lips. Ariſtophanes in Plat. 268. Ὦ χρυσὸν ἀγλαΐλας ἐπῶν. *ô thou who telleſt me a gold of words*: i. e. golden words. Milton V, 212.

" Over head the diſmal *hiſs*
" *Of fiery darts* in flaming vollies flew,
" And flying vaulted either hoſt with fire."

" *the hiſs of darts*, i. e. the hiſſing darts. In the firſt part of K. Henry IV. Act I.

" No more the thirſty *entrance of this ſoil*
" Shall [7] dawb her lips with her own children's
" blood."

The

6 The ſentence is certainly vitious (ſays Dr. Bentley) " *the hiſs* flew in vollies, and *the hiſs* vaulted the hoſts with " fire, the author may be fairly thought to have given it,

" —— *over head* WITH *diſmal hiſs*
" THE *fiery darts in flaming vollies flew*."

7 *Shall trempe*. So Mr. W. The very mentioning ſuch a reading is ſufficient refutation. Had this Gentleman not thought theſe rules *abſolutely below his notice*, he might have conſidered perhaps, ſome of the inſtances here given, a little more ſeriouſly; and thence have applied them to Shakeſpeare; and not like an unſkilful muſician, perpetually have blundered on the ſame ſtring, *ex. gr.*

Shakeſpeare.

The entrance of this ſoil, i. e. this thirſty and porous ſoil, eaſily to be enter'd, and gaping to receive whatever is poured into it.

Shakeſpeare.

" —— Whilſt they diſtill'd
" Almoſt to jelly with *the act of fear*." Haml. Act I.

i. e. with fear acting and operating ſtrongly upon them.

Mr. W.

" Almoſt to jelly with *th' effect of fear*."

Shakeſpeare.

" Which done, *ſhe took the fruits of my advice*."
Haml. Act II.

i. e. my fruitful, or profitable, advantageous advice: my advice which turned out to her advantage.

Mr. W.

" Which done *ſee too* the fruits of my advice."

Shakeſpeare.

" Good night, ſweet prince;
" And *flights of Angels ſing* thee to thy reſt." Haml. Act V.

i. e. whilſt they fly with thee to heaven ſing thy *requiem*.

Mr. W.

" And *flights of Angels wing* thee to thy reſt."

Shakeſpeare.

" I am poſſeſs'd with an adulterate blot,
" My blood is mingled with *the crime of luſt*."
Comedy of Errours, Act II.

i. e. with criminal luſt.

Mr. W.

" —— with the *grime of luſt*"

Ye

He ſometimes expreſſes one thing by two ſubſtantives; which the rhetoricians call [8] Ἓν διὰ δυοῖν. As Virgil.

" Patera libamus et auro,

i. e. *pateris aureis.* In Antony and Cleopatra, Act IV.

" I hope well of to morrow, and will lead you
" Where rather I'll expect victorious life
" Than *death and honour.*"

i. e. than honourable death.

Again,

8 In my former edition I brought as an inſtance Spencer's, " *Glitter & arms.*" B. 2. c. 7. ſt. 42. for, glittering arms. But turning to the firſt edition of Spencer, I found it there printed, " *glitterand arms.*" As in Chaucer's Plowman's tale. 2074.

" In glitterande gold of gret araie.

This rule too our late editor forgot to note. In Hamlet, Act I.

" Who by ſeal'd compact,
" Well ratified *by law and heraldry*
" Did forfeit, with his life, all theſe his lands."

i. e. By the Herald Law: *jure fetiali.* Cicero de Off. I, 2. Mr. W. " By law of heraldry," which is the gloſs, or proſaic interpretation.

In Othello, Act I.

" As when *by night and negligence* the fire,
" Is ſpied in populous cities."

i. e. Fire occaſioned by nightly negligence, &c.

In

Again, **he uſes adjectives adverbially.** So Virgil. " Magnumque fluentem Nilum. Sole re-
" cens orto. Se matutinus agebat. Arduus
" inſurgens, &c." And Homer Il. β'. 147.

Ως δ' ὅτε κινήσει ζέφυρος βαθὺ λήϊον ἐλθὼν
ΛΑΒΡΟΣ ἐπαιγίζων.

And Milton, VII, 305.

" All but within thoſe banks where rivers now
" Stream, and *perpetual* draw their humid train."

In

In Troilus and Creſſida, Act V.

" Go into Troy, and ſay there, Hector's dead;
" That is a word will Priam turn to ſtone;
" Make *Wells and Niobes* of the maids and wives."

i. e. Will make them *like Niobe all tears*, as he expreſſes it in Hamlet. Mr. W. reads, *Make welling Niobes*, &c. i. e. he explains this figure ὑ διὰ δυοῖν, but inſtead of placing it in his note he has very unhappily printed it as Shakeſpeare's reading. I will here explain a paſſage in Milton. I, 367.

" Till wandring o'er the earth
" Thro' God's high ſufferance for the trial of man,
" By *falſities and lyes* the greateſt part
" Of mankind they corrupted to forſake
" God their Creator, and th' inviſible
" Glory of him that made them, to transform
" Oft to the image of a brute, &c."

By falſities and lyes, i. e. by falſe Idols, under a corporeal repreſentation, *belying* the true God. The poet plainly alludes to Rom. I, 21, &c. " When they knew God, they

In Henry VIII. Act I.

" He is *equal* rav'nous, as he is ſubtle."

In Hamlet, Act III.

" I am myſelf *indifferent* honeſt."

In Henry IV. Act V. P. Henry ſpeaking of Percy,

" I do not know a braver gentleman,
" More *active valiant*, or [9] more *valiant young*."

i. e. more actively valiant, or more valiantly young: or, one more valiant with activity, and young with valour. He plainly imitates Sir Philip Sydney, who in his Aſtrophel and Stella thus ſpeaks of Edward IV.

" Nor that he could *young-wiſe*, *wiſe-valiant*
" frame

" glorified him not as God—and changed the glory of the " uncorruptible God into an image—who changed the truth " of God into a LIE"—τὴν ἀλήθειαν τοῦ Θεοῦ ἐν τῷ ψεύδει. Which Theodoret thus interprets very elegantly, Ἀλήθειαν τοῦ θεοῦ καλεῖ, τὸ, Θεὸς, ὄνομα· ψεῦδος δὲ τὸ χειροποίητον εἴδωλον. So Amos II, 4. Their LIES cauſed them to err." Jeremiah XVI. 19. " Surely our fathers have inherited " LIES, &c." Dr. Bentley ſeems to have forgot himſelf when he thus corrected this place, " How are *Falſities* " diſtinguiſh'd here from LIES? From the Author it might " come thus, *By* Falſities and WILES."

[9] In the two laſt editions 'tis corrected, *more valued young*.

" His

" His Sire's revenge joyn'd with a kingdom's
" gaine."

In Macbeth, Act I.

" Your highneſs' part
" Is to receive our duties; and our duties
" Are to your throne and ſtate, children and
" ſervants;
" Which do but what they ſhould, by doing
" every thing
" [10] *Safe* toward your love and honour."

Safe, i. e. with ſafety, ſecurity and ſuretiſhip.

RULE V.

He uſes the active participle paſſively.

So Cicero, uſing a poetical diction, ſays, [1] *Qualis ille maritumus Triton pingitur natantibus* invehens *belluis*. i. e. *invehens ſeſe*; *invectus*.

In the Tempeſt, Act I.

" Had I been any God of power, I would
" Have ſunk the ſea within the earth; or ere
" It ſhould the good ſhip ſo have ſwallow'd,
" and
" The *fraighting* ſouls within."

i. e. *fraigted*; or *fraighting* themſelves.

10 'Tis corrected, *Fiefs*.

1 Cic. De Nat. Deor. I, 28.

In King Lear.

" Who by the art of known, and *feeling* ſorrows,
" Am pregnant to good pity."

feeling, i. e. *cauſing themſelves to be felt.*

In Antony and Cleopatra, Act IV.

" Cleop. Rather on Nilus' mud
" Lay me ſtark naked, and let the water-flies
" Blow me into *abhorring*."

i. e. into being abhorred and loathed.

In Macbeth, Act V.

" As eaſie mayſt thou the *intrenchant* air
" With thy keen ſword impreſs."

Intrenchant, i. e. not ſuffering itſelf to be cut. Fr. *trenchant*, cutting. The woundleſs, the invulnerable air, as he expreſſes it in Hamlet.

This manner of expreſſion the Latins uſe. Virgil. *Siſtunt amnes* : i. e. *ſe ſiſtunt. Accingunt operi*, i. e. *ſe accingunt.*

Dives inacceſſos ubi ſolis filia lucos
Aſſiduo reſonat *cantu.*

i. e. *reſonare facit*, as Servius explains it.

I will mention one paſſage from the Acts XXVII. 15. where the active participle is uſed paſſively, or elleptically, viz. ἐπιδόντες for ἐπι-

δόντες

δόντες αὐτὰς, or ἐπιδόντες τὸ πλοῖον τῷ ἀνέμῳ. *when the ſhip could not bear up into the wind, we let her drive:* Μὴ δυναμένου [πλοίου] ἀντοφθαλμεῖν τῷ ἀνέμῳ, ἐπιδόντες ἐφερόμεθα. Our ſailors now ſay, *to ſail in the wind's eye*, literally tranſlating the Greek phraſe, ἀντοφθαλμεῖν τῷ ἀνέμῳ.

And the adjective paſſive actively.

In the Twelfth-Night, Act I.

" Viol. Hollow your name to the [1] *reverberate*
" hills
" And make the babling goſſip of the air
" Cry out, Olivia!

reverberate, i. e. cauſing it to be ſtricken back again.

In Macbeth, Act I.

" Or we have eaten of the *inſane* root,
" That takes the reaſon priſoner?"

Inſane, i. e. cauſing madneſs. *ab effectu*, as the grammarians ſay.

In Othello, Act I.

" *Brab.* Gone ſhe is;
" And what's to come of my [2] *deſpiſed* time,

1 'Tis corrected, *reverberant*.

2 Both theſe paſſages the late editor alters, in one place he reads, *deſpited*: in the other, *diſpoſed*. But theſe and many other alterations and miſinterpretations are owing, to omit other cauſes, in a great meaſure to the critic's not comparing Shakeſpeare with himſelf.

" Is nought but bitterneſs."

i. e. of the time which I ſhall deſpiſe and hate: or rather, which will cauſe me to be deſpiſed; my daughter having run away with a black-moor.

In K. Richard II. Act II.

Why have they dar'd to march
So many miles upon her peaceful boſom,
Frighting her pale-fac'd villages with war,
And oſtentation of [2] *deſpiſed* arms.

i. e. of arms deſpiſing the places they march through; or the laws of England.

RULE VI.

In his uſe of verbs there is ſometimes to be underſtood intention, willingneſs, and deſire.

The Greek language has many inſtances fully to our purpoſe.

Euripides in Jo. ℣. 1326.

Ἤκουσας ὡς μ' ἔκτεινεν.

Audiviſti quomodo me interfecit. i. e. *interficere voluit.*

Euripides in Andromache. ℣. 810.

Ἡ καλλάνη, ΚΤΕΙΝΟΥΣΑ τὰς ὑ χρὴ θανεῖν.

2 See the note in the foregoing page.

Aut moriatur, QUÒD VOLUERIT OCCIDERE *quos non oportebat mori.*

In Hamlet, Act III.

" Try what repentance can: what can it not?
" Yet what can it, when one *cannot repent?*

i. e. cannot willingly and from the heart repent; in oppoſition to a forc'd and feigned, and half-way reſolution of repentance.

In Meaſure for Meaſure, Act III.

" Reaſon thus with life;
" If I do love thee, I do love a thing
" That none but fools [1] *would keep.*"

i. e. would be deſirous and eager to keep. Beſide the auxiliary verb, *would*, claims here ſuch an interpretation.

In the ſame manner Milton IV. 175.

" The undergrowth
" Of ſhrubs, and tangling buſhes, had perplex'd
" All path of man, or beaſt, [2] *that paſs'd that way.*"

1 They print, *would reck.*

2 " Here our poet's attention was wanting. There was " no MAN yet to endeavour to paſs that way, &c." Dr. Bentley. N. B. Many of the paſſages which I have above cited from Milton, tho' not taken notice of in the notes, have been altered or miſunderſtood.

i. e. that ſhould now or hereafter endeavour to paſs that way.

RULE VII.

He often adds to adjectives in their comparative and ſuperlative degrees, the ſigns marking the degrees.

In King Lear, Act II.

Corn. " Theſe kind of knaves I know, which
" in this plainneſs
" Harbour more craft and *more corrupter* ends
" Than twenty ſilly, &c."

In Henry VIII. Act I.

" There is no Engliſh ſoul
" *More ſtronger* to direct you than yourſelf."

Nor is this kind of pleonaſm unuſual among the Latins and Grecians. Virgil in Ciris.

" Quis *magis* optato queat eſſe *beatior* aevo?"

Plautus in Aulul.

" Ita *mollior* ſum *magis*, quàm ullus cinaedus."

Euripides in Hecuba, ℣. 377.

Θανὼν δ' ἂν εἴη ΜΑΛΛΟΝ ΕΥΤΥΧΕΣΤΕΡΟΣ
Η ζῶν.

RULE

RULE VIII.

He frequently omits the auxiliary verb, am, is, are &c. and likewiſe ſeveral particles, as to, that, a, as &c.

In Macbeth, Act I.

" King. Is execution done on Cawdor yet?
" *Or not* thoſe in commiſſion yet return'd?"

i. e. Or are not, &c.

In Hamlet, Act III.

" But 'tis not ſo above,
" There is no ſhuffling, there the action lies
" In his true nature; *and we ourſelves compelled*
" Even to the teeth and forehead of our faults
" To give in evidence."

In Macbeth, Act IV.

" Malc. I'm young, but ſomething
" You may [1] diſcern of him through me: *and*
" *wiſdom*
" To offer up a weak, poor, innocent lamb,
" T'appeaſe an angry God."

i. e. and 'tis wiſdom."

The particle *that* is omitted, in Macbeth, Act II.

[1] You may ſee ſomething to your advantage by betraying me. Mr. Theobald reads, inſtead of *diſcern, deſerve.*

" Go

" Go bid thy miſtreſs, when my drink is ready
" *She ſtrike* upon the bell."

[2] *A* omitted, in King Lear, Act III.

" *Be* ſimple anſwerer, for we know the truth."

i. e. Be a ſimple anſwerer: anſwer directly.

To, the ſign of the infinitive mood, omitted, in Macbeth, Act III.

" I am in blood
" Stept in ſo far, that ſhould I wade no more,
" Returning were as tedious *as go o'er*."

i. e. *as to go o'er*.

To, the ſign of the dative caſe, omitted, in Julius Caeſar, Act IV.

" And now, Octavius,
" Liſten great things."

As omitted, in like manner as the Latins omit *ut* and the Greeks ὡς. Shakeſpeare in Cymbeline, Act V.

" Forthwith they flie
" *Chickens*, the way which they ſtoop'd *eagles*."

[2] A is omitted in Chaucer frequently: as in Troilus and Creſeide. L. IV. ℣. 1645.

" — Men rede,
" That love is *thing* aie full of buſie drede."
" *Res eſt ſolliciti plena timoris amor*."

So

So Horace, L. 2. Ep. 2. ℣. 28.

Poſt hoc *vehemens lupus*, et ſibi et hoſti
Iratus pariter.

And in his poetics,

" Nec verbum verbo curabis reddere, *fidus*
" *Interpres.*"

i. e. like a ſervile tranſlator. And Sophocles in Oedip. Col. 138.

Μή μ' ἰκέτευω προσίδῃ ANOMON.
Schol. λείπει το ΩΣ, ἵν' ᾖ, ὡς ἄνομον.

RULE IX.

He uſes, **But**, for *otherwiſe than*: **Or**, for *before*: **Once**, *once for all, peremptorily*: **From** *on account of*: **Not**, for *not only*: Nor do two negatives always make an affirmative, but deny more ſtrongly, as is well known from the Greek, and modern French languages.

In the Tempeſt, Act I.

" Mir. I ſhould ſin,
" To think [1] *but* nobly of my grand-mother."

i. e.

1 But has a negative ſignification in our ancient writers, as in Chaucer, &c. from the Anglo-S. Butan, But, *fine, niſi.* The late editor not knowing this has ſtrangely altered the words of our poet. viz. In Richard III. Act III.

Buckingham

i. e. otherwiſe than nobly. See Mr. Theobald's note. Spencer, B. III. c. 3. ſt. 16.

" But this I read, that *but* if remedy
" Thou her afford, full ſhortly I her dead
" ſhall ſee."

i. e. unleſs you afford her, &c.

In Cymbeline, Act II.

" Phi. And I think,
" He'll grant the tribute, ſend the arrearages,
" Or look upon our Romans, whoſe remem-
" brance
" Is yet freſh in their grief."

Or look, i. e. before he look. So Douglas in his tranſlation of Virgil. Aen. I, 9.

" Multa quoque et bello paſſus, dum conderet
" urbem
" Inferretque deos Latio."

Buckingham tells the Archbiſhop, who would hinder the Duke of York from being forced out of the ſanctuary to which his mother carried him,

" You are too ſenſeleſs obſtinate, my Lord;
" Too ceremonious, and traditional.
" Weigh it *but* with the groſſneſs of this age,
" You break not ſanctuary.

i. e. Weigh the matter quite otherwiſe than with the ſuperſtition of this age.

Grete payne in battelles ſufferit he alſo
Or he his goddis brocht in Latio.

In much ado about nothing, Act I.

" Pedro. Look what will ſerve, is fit; 'tis *once*,
" thou lov'ſt;
" And I will fit thee with the remedy."

In Coriolanus, Act II.

" 1 Cit. *Once*, if he do require our voices,
" we ought not to deny him."

So the Greeks uſe Ἅπαξ, *certò*, *omnino*, *plane et verè*. From whence our tranſlators: Pſalm LXXXIX, 35. *Once* have I ſworn. LXX. ἅπαξ ὤμοσα. Pſ. LXII. 11. God hath ſpoken *once*. Ἅπαξ ἐλάλησεν ὁ Θεὸς, i. e. as Suidas interprets it, ἀποφαντικῶς ἢ τανίελῶς. i. e. once for all, peremptorily. And thus the paſſage in the epiſtle to the Hebrews, VI. 4. is to be explained, Τοὺς ΑΠΑΞ φωτισθέντας, *qui verè et omnino ſunt illuminati*. And *ſemel* is uſed ſometimes in this ſenſe by the pureſt Latin authors. Milton, III, 233.

" He her aid
" Can never ſeek, *once* dead in ſins, and loſt."

i. e. once for all, thoroughly. Homer uſes ΑΠΑΞ in the ſame ſenſe Οδ. μ'.

Βέλομ' ΑΠΑΞ πρὸς κῦμα χανὼν ἀπὸ θυμὸν ὀλέσσαι.

So *at once* is uſed. In King Henry VIII. Act II.

Wols. " Moſt gracious Sir,
" In humble manner I require your Highneſs,
" That it ſhall pleaſe you to declare, in hearing
" Of all theſe ears, (for where I'm robb'd and
" bound,
" There muſt I be unloos'd; although not there
" *At once* and fully ſatisfy'd;) If I
" Did broach this buſineſs to your Highneſs, &c.

i. e. " I require you to declare in hearing of all " theſe, If I ever did broach this buſineſs to " your Highneſs: for where I am (as it were) " robb'd and bound, there muſt I be unloos'd; " [this, I require] although this is by no means " a thorough and full ſatisfaction: THERE *muſt* " *I be unloos'd*; *although not* THERE *at once and* " *fully ſatisfied.*" 'Tis to be obſerved that this whole ſcene is taken from Cavendiſh's Life of Wolſey, Chapt. 16. The Queen's ſpeech is almoſt word for word: and this ſpeech of the Cardinal is ſomewhat varied from the original. " Then quoth my Lord Cardinal, I humbly " beſeech your Highneſſe to declare unto this " audience whether I have been the firſt and " chiefe moover of this matter unto your High- " neſſe, or no, for I am much ſuſpected of all " men."

From, on account of. In Coriolanus, Act III.

" Com. I have been conſul, and can ſhew *from*
" *Rome*
" Her enemies marks upon me."

From Rome, on account of Rome, in her ſervice.

Not, for *not only*. In Coriolanus, Act III.

" Sic. As now at laſt
" Giv'n hoſtile ſtroaks, and that *not* in the
" preſence
" Of dreaded juſtice, but on the miniſters
" That do diſtribute it."

not in the preſence, i. e. not only in the preſence, &c.

Fairfax, B. VII. ſt. 116.

" The tempeſts rend the oakes, and cedars
" brake,
" And make *not* trees, but rocks and moun-
" tains ſhake."

In the firſt part of K. Henry IV. Act IV.

" Come let me take my horſe,
" Who is to bear me, like a thunder-bolt
" Againſt the boſom of the prince of Wales,
" Harry to Harry ſhall (*not* horſe to horſe)
" Meet and neer part, till one drop down a
" coarſe."

So

So the Latins uſe *non*, for *non modo*: and the Greeks ΟΥ for ΟΥ ΜΟΝΟΝ. In Theocritus Idyll. X, 19.

Τυφλὸς δ' ΟΥΚ αὐτὸς ὁ Πλοῦτος,
Ἀλλὰ μὴ ὠφρόνιστος Ἔρως.

ΟΥΚ i. e. οὐ μόνοι. So Longinus τῶν θεῶν δ' ΟΥ τὴν φύσιν, ἀλλὰ τὴν ἀτυχίαν [1] ἐποίησεν αἰώνιον. *Homer has poetically feigned* not only *the nature of the Gods, but likewiſe their misfortunes eternal.* And thus ought to be interpreted St. John VII, 22. Διὰ τοῦτο Μωσῆς δέδωκεν ὑμῖν τὴν περιτομὴν, ΟΥΧ ὅτι ἐκ τοῦ Μωσέως ἐστὶν, ἀλλ' ἐκ τῶν πατέρων. where οὐχ is for οὐ μόνον, and it ſhould thus be tranſlated, *Not that it is of Moſes only, but likewiſe of the fathers.*

In Julius Caeſar, Act III.

" Brut. There is no harm intended to your
" perſon,
" *Nor* to *no* Roman elſe."

In Macbeth, Act II.

" *Nor* tongue, *nor* heart, *cannot* conceive *nor*
" name thee."

There are three negatives in one verſe of Ariſtophanes. Plut. ν. 521. Αλλ' ΟΥΔ' ἔστι πρῶτον ἁπάντων ΟΥΔΕΙΣ ΟΥΔ' ἀνθρωποδιστὴς,
Καὶ τὸν λόγον ὃν σὺ λέγεις.

1 See ποιεῖν above, p. 154.

Virgil,

Virgil, imitating the Greeks, has two negatives, Ecl. V, 25.

NULLA NEQUE *amnem*
Libavit quadrupes.

And before him Terence, Andr. Act II.

NEQUE *tu* HAUD *dices tibi non prædictum.*

RULE X.

He uſes the abſtract for the concrete, viz. *companies*, for companions: *youth*, for young perſons: *reports*, for people who made the reports.

In Antony and Cleopatra, Act II.

" Ant. And have my learning from ſome true
" [1] *reports*
" That drew their ſwords with me."

In Cymbeline, Act IV.

" *Guid.* Or receive us
" For barbarous and unnatural *revolts*
" During their uſe, and ſlay us after."

i. e. Revolters.

In K. Lear, Act II.

" *Lear.* They durſt not do it.
" They could not, would not do it; 'tis worſe
" than murther,
" To do upon *reſpect* ſuch violent outrage."

1 Some read, *reporters:* and preſently after *revolters.*

N. B. Moſt of the readings, which are brought as examples, have been altered in ſome editions or other, of our poet.

Reſpect. i. e. upon a perſon claiming reſpect: a meſſenger from the King.

In King Richard II. Act I.

" Mowb. O let my ſoveraign turn away his
" face,
" And bid his ears a little while be deaf,
" Till I have told *this ſlander* of his blood,
" How God and good men hate ſo foul a liar."

this ſlander, i. e. this ſlanderer. So Terence uſes *ſcelus* for ſceleſtus. Andria, Act V. *Scelus quem hic laudat*.

Fraus for *fraudulentus*. Heaut. Act V. *Gerro, iners*
FRAUS, *helluo*, &c.

In the Merchant of Venice, Act I.

" Ant. ô what a goodly outſide *falſhood* hath!

i. e. that falſe perſon, Shylock. διαβολικῶς.

In K. Henry VIII. Act III.

" *Sur*. Thy ambition,
" *Thou ſcarlet ſin*, robb'd this bewailing land
" Of noble Buckingham."

Surrey calls Wolſey, *Thou ſcarlet ſin*. The abſtract is highly elegant; and alludes to a paſſage in the Revelation.

And Virgil has this figure in a ſeeming intricate paſſage. Aen. V, 451.

" Nec bonus Eurytio prælato invidit honori.

Nor

Nor did the good Eurytio envy him the pre-eminence of honour. So 'twill be conſtrued: but *honori*, is, *the honorable perſon, prælato, which was prefer'd before him.* As Milton, III, 664.

" But chiefly man
" His chief delight and [2] *favour.*"

i. e. his favourite. In Othello, Act I, *perfection*; i. e. one ſo perfect.

It is a judgment maim'd, and moſt imperfect,
That will confeſs [3] *perfection* ſo could err
Againſt all rules of nature.

i. e. one ſo perfect as Deſdemona.

RULE XI.

To compleat the conſtruction, there is, in the latter part of the ſentence ſometimes to be ſupplied ſome word, or phraſe from the former part, either expreſſed, or tacitly ſignified.

In Homer, Il. ψ. 579.

Εἰ δ' ἄγ' ἐγὼν αὐτὸς ΔΙΚΑΣΩ, καί μ' ἄτιμα φρονέῃ
Ἄλλον ἐπιπλήξειν Δαναῶν· ΙΘΕΙΑ γὰρ ἔσται.

2 " Man his chief favour is not Engliſh. To be ſure he gave it
" His chief delight and favorite." Dr. Bentley.

3 They have corrected, *affection.*

The adjective ἰθεῖα, in the latter part of the ſentence, agrees with δίκη tacitly ſignified in δικάσω. And thus Euſtathius, ὑπακουτέον ἡ δίκη, ἢ λελησθότως ἐνοῦσα ἐν ῥήμασι δικάσω.

In the Tempeſt, Act IV.

" The ſtrongeſt *ſuggeſtion*
" Our worſer genius *can*."

i. e. can ſuggeſt.

In Macbeth, Act IV.

" I dare not ſpeak much further,
" But cruel are the times, when we are traitors,
" *And do not know ourſelves*."

viz. to be traitors.

RULE XII.

He uſes the Nominative caſe abſolute; or rather elliptical.

The grammarians term this ἀνακόλουθον. Inſtances from the ancients are numberleſs, but it may be neceſſary to mention one or two. In Terence. Hec. Act III.

" Nam *nos omnes*, quibus eſt alicunde aliquis
" objectus labos,
" Omne quod eſt interea tempus, priuſquam id
" reſcitum eſt, *lucro eſt*."

Terence

Terence begins the ſentence with a nominative caſe, as if he ſhould finiſh it with *lucro habemus*: but yet does finiſh it, as if he in the beginning had written *Nobis omnibus*. Leſt any one ſhould think the ſentence is to be thus ſupplied, [1] *Quod attinet ad nos omnes*, or with κάλα, I will add a ſimilar place from Plautus in Poen. Act III. Sc. III.

" *Tu*, ſi te dii ament, agere tuam rem *occaſio eſt*."

The ſentence begins as if he would end it with *occaſionem nactus es*; but it ends, as if in the beginning he had ſaid *Tibi*. And Hirtius Bell. Afr. C. 25. " *Rex Juba*, cognitis Caeſaris diffi-" cultatibus, copiarumque paucitate, *non eſt vi-*" *ſum* dare ſpatium convaleſcendi."

1 So the ſentence is to be ſupplied in Romeo and Juliet, Act IV.

Cap. Now, afore God, this reverend holy friar,
" All our whole city is much bound to him.

i. e. As to this holy F. In reſpect of this, &c. Which Mr. W. would change into—" Much bound to *hymn*," for the ſake of grammar. So in the Tempeſt, Act I.

" *Proſ.* Me, poor man! my library
" Was dukedom large enough.

i. e. As for me, poor man! &c. This is printed with ridiculous breaks.

In Hamlet, Act III.

" *Your majesty and we*, that have free souls, it
" touches *us* not."

He begins with a nominative case, as if he would say, *what care we, it touches us not:* but cutting short his speech makes a solecism. Many kinds of these embarrassed sentences there are in Shakespeare. And have not the best authors their ἀνωμαλογίαι, as the grammarians call them, seeming inaccuracies, and departure from the common and trite grammar?

RULE XIII.

He makes a sudden transition from the plural number to the singular.

And so likewise do the most approved writers of antiquity.

Terence in Eunuc. Act II.

" Dii boni! quid hoc morbi est! adeon' *homi-*
" *nes* immutarier
" Ex amore, ut non cognoscas *eundem* esse?"

On which passage thus Donatus, [1] *More suo à*

1 Buchanan, in his version of the Psalms, uses the same kind of solecism; I think not unelegantly.

" Qui patriam exilio nobis mutavit acerbo,
" Nos jubet ad patrios *verba* referre modos;
" *Quale* canebamus, fleteret dum celsa Sionis
" Regia."

plurali

plurali numero ad ſingularem ſe convertit. Here *eundem* agrees with *hominem* included and underſtood in the plural *homines*. Sophocles in Elect. ℣. 1415.

Ω φίλταλαι ΓΥΝΑΙΚΕΣ, ἄνδρες αὐτίκα
Τελοῦσι τέρσον, ἀλλὰ σίγα ΠΡΟΣΜΕΝΕ.

Προσμενε for προσμένετε. As the ſpeech is directed to the chorus, he conſiders them as one or many. Euripides in Phaen. ℣. 403.

Τί ΦΥΓΑΣΙΝ τὸ δυσυχές ;

Πο. Ἐν μὲν μέγιστον, οὐκ ΕΧΕΙ παῤῥησίαν.

In the ſecond verſe ὁ Φυγὰς is to be ſupplied. St Paul in his epiſtle to the Galatians vi, 1. ΥΜΕΙΣ οἱ ΠΝΕΥΜΑΤΙΚΟΙ καταρτίζετε τοιοῦτον ἐν πνεύματι πραότητος, ΣΚΟΠΩΝ σεαυτὸν μὴ καὶ σὺ πειρασθῇς. So Milton in a remarkable paſſage, IX, 1182.

" Thus it ſhall befall
" Him, who to worth in *women* over-truſting,
" Lets *her* will rule ; reſtraint *ſhe* will not brook."

Cicero abounds with ſuch tranſitions ; I will mention one, becauſe Shakeſpeare has exactly its parallel. " Decius cum ſe devoveret, et equo
" admiſſo in mediam aciem Latinorum irrue-
" bat, aliquid de *voluptatibus* ſuis cogitabat ?
" nam ubi *eam* caperet." De Fin. II, 19. Here the relative *eam* agrees with *voluptatem*, to be

ſupplied from *voluptatibus*: juſt as in Antony and Cleopatra, Act II.

" *My powers* are creſcent, and my auguring hope
" Says *it* will come to th' full."

The relative *it* agrees, and is to be referred to *power* underſtood in the plural *powers*. By the by, when Shakeſpeare put theſe words in Antony's mouth, he had a view to what Mahomet ſaid in a ſort of prophetic rapture, That he would make his creſcent a full moon.

In Timon, Act III.

" Who ſtuck and ſpangled you with *flatteries*,
" Waſhes *it* off, and ſprinkles in your faces
" Your reaking villany."

In Macbeth, Act III.

" And keep the natural ruby of your *cheeks*,
" When *mine* is blanch'd with fear."

In Antony and Cleopatra, Act III.

" You are abus'd
" Beyond the mark of thought; and the *high*
" *Gods*
" To do you juſtice, make *his* miniſters
" Of thus, and thoſe that love you."

This tranſition is very frequent among the ancients, from ſingular to plural, and plural to ſingular,

gular, when the deity is mentioned: and one reaſon may be becauſe they conſidered *Deity*, as one or many.

Of this mixture of the ſingular and plural, becauſe it ſeems ſtrange in Shakeſpeare, I will add an inſtance or two more from the Roman authors.

" Perfida, nec merito *nobis* inimica, *merenti*
" Perfida, ſed quamvis perfida, cara tamen."
Tibull. III. el. 7.

" Reſtituis *cupido*, atque *inſperanti* ipſa refers te
" *Nobis*." Catull. ep. 108.

'Tis ſomewhat extraordinary, that when we meet theſe kind of ſoleciſms in the ancient writers, we then try to reduce them to rule and grammar; but when we find the ſame in Milton, or Shakeſpeare, we then think of nothing but correction and emendation.

RULE XIV.

He ſhortens words by ſtriking off the firſt or laſt ſyllable: and ſometimes lengthens them by adding a Latin termination.

'Tis very cuſtomary in our language to ſtrike off the firſt ſyllable. Hence we ſay, ſample, for *example*; ſpittle, for *hoſpital*, &c. In Shakeſpeare

Shakeſpeare among many others, **mends**, for *amends*: **ſend**, for *defend*: **force**, for *inforce*, *re-inforce*: **point**, for *appointments*: **ſconce**, for *enſconce*, &c. **Vailful**, for *availful*: In Meaſure for Meaſure, Act IV.

" He ſays to 'vailful purpoſe."

i. e. to a purpoſe which will fully availl. **Serving**, for *obſerving*: In Timon of Athens, Act IV.

" Apem. What a coil's here,
" *Serving* of becks and jetting out of bums?

i. e. obſerving one another's nods and bows. So *ſervans* for *obſervans*, among the Latins.

Nor is it unuſual with Shakeſpeare to ſtrike off a ſyllable, or more, from the latter part of words. So he uſes **ſtent**, for *oſtentation*: **reverbs**, for *reverberates*: **intrince**, for *intrinſicate*, or *intricate*.

In King Lear, Act I.

" Nor are thoſe empty hearted, whoſe low
" ſound
" *Reverbs* no hollowneſs."

i. e. *reverberates*, à Lat. *reverbero*.

1 Chaucer has, *vailable*, for available. *Vailed*, for availed. *à Lat.* VALERE. So that *a* is prefixed according to our uſual manner. As, mate, amate; mazed, amazed; down, adown; &c. And this word vailful for availful ſhould not (perhaps) have been brought here as an inſtance.

In

In King Lear, Act II.

" Like rats oft bite the holy cords atwaine,
" Which are too' *intrince* t' unloose.

i. e. too intrinsicate, too perplext. Mr. Theobald prints it thus,

" Like rats oft bite the holy cords in twain
" *Too' intrinsicate* t' unloose."

And lets us fairly know the old books of authority read,

" Like rats oft bite the holy cords atwaine,
" Which are *t' intrince*, to unloose."

How came Mr. Theobald, who valued himself for being a critic, to give us the gloss, for the original word? *Atwain*, is an old word used by Chaucer, for *in two*, *asunder*, *in twain*. And then his other correction is too bold: he comes like an unskilful surgeon to cut and slash, when he should heal. This shortening of words is too much the genius of our language: and from hence the etymologists know how easy 'tis to trace porpoise from *porcus piscis*: ostrich, from στρθοκάμηλος: to rap, from ῥαπίζω, &c. and many more of the like sort, too numerous here to be mention'd.

On the other hand he lengthens words by giving them a Latin termination. In Hamlet, Act III. " Oh,

" Oh, ſuch a deed,
" As from the body of *contraction* plucks
" The very ſoul, and ſweet religion makes
" A rhapſody of words."

contraction, i. e. contract.

This lengthening of words, and giving them terminations, was the firſt improvement of languages, which originally, perhaps chiefly, conſiſted of undeclined monoſyllables. This ſeems to be the caſe of the politeſt language in the world, the Greek language. The old Greek word for a *houſe* was ΔΟ, afterwards they added the termination, and called it δῶμα. *Barley* was ΚΡΙ, afterwards κριθὴ and κρίμνον: *in vain*, ΜΑΠΣ, afterwards μαψιδίως: *again*, or *backwards*, ΑΠΣ i. e. ὀπίσω: *eaſily* ΡΑ i. e. ῥᾴδιον. ΒΡΙ, afterwards βριθὺ and βριᾰρόν. ΑΑΠΗΙ i. e. ἄλφιτον. And ſo of many other words, which are not by any abbreviations ſhortened, as the grammarians tell us; but were the old original words, brought again into faſhion and uſe by the poets, juſt as our Shakeſpeare and Milton often choſe the Saxon and obſolete words.

TO theſe rules many others may eaſily be added; but what has already been ſaid, may lead the way to a right reading of our author.

Concerning

Concerning the ſtrict propriety of all theſe rules, as being exactly ſuitable to the genius of our language, I am not at all concerned: 'tis ſufficient for my purpoſe if they are Shakeſpeare's rules. But one thing more ſtill remains of no little conſequence to our poet's honour, and that is the ſettling and adjuſting his metre and rhythm. For the not duly attending to this, has occaſion'd ſtrange alterations in his plays: now proſe hobbles into verſe, now again verſe is degraded into proſe; here verſes are broken, where they ſhould be continued; and there joined, where they ſhould be broken. And the chief reaſon of theſe alterations of his verſes ſeems to proceed from the ſame cauſe, as the changing his words and expreſſions; that is, the little regard we pay to our poet's art.

[1] Dryden ſays that Milton acknowledged to him, that Spencer was his original: but his original in what, Mr. Dryden does not tell us: certainly he was not his original in throwing aſide that Gothic bondage of jingle at the end of every line; 'twas the example of our [2] BEST ENGLISH TRAGEDIES here he followed; [3] HIS HONOURED

1 Dryden's preface to his Fables.
2 Milton's preface to his Paradiſe loſt.
3 Milton's poem on Shakeſpeare, ann. 1630.

SHAKESPEARE.

SHAKESPEARE. And from him, as well as from Homer and Virgil, he ſaw what beauty would reſult from variety.

Our ſmootheſt verſes run in the iambic foot; *pes citus*, as Horace terms it; becauſe we haſten from the firſt to the ſecond ſyllable, that chiefly ſtriking the ear. And our epic verſe conſiſts of five feet or meaſures, according to common ſcanſion.

ĭt fā|dĕd ŏn|thĕ crōw|ing ōf|thĕ cŏck
1 | 2 | 3 | 4 | 5

Verſes all of this meaſure would ſoon tire the ear, for want of variety: he therefore mixes the [4] trochaic foot.

Nātur|sĕems dēad|ănd wīc|kĕd drēams|ăbūſe
1 | 2 | 3 | 4 | 5

4 This Meaſure Milton uſes in the ſecond foot, B. X, 936.

" The ſentence from thy head remov'd may light,
" On me ſole cauſe to thee of all this woe,
mĕ, mē|ónly|jŭſt ŏb|jĕct ōf|hĭs īre.
1 | 2 | 3 | 4 | 5

The repetition *me, me*, as in Virgil [IX, 427.] *Me, Me adſum*, &c. is highly pathetic, and the trochaic following the ſpondee makes the pathos more perceptible.—'Tis ſurpriſing how Dr. Bentley ſhould think of any alteration.

And

And how beautifully are trochees intermixed in the following, where lady Macbeth ſpeaks in a hurry and agitation of mind?

Which gives | thĕ ſtĕrneſt | gŏod nĭght —— | Hé's a | bóut it
1 | 2 | 3 | 4 | 5

The tribrac is likewiſe uſed by our poets, as equivalent in time and meaſure to the iambic.

So Milton I, 91.

Now miſery hath join'd
in ē | quăl rŭin | into | whăt pit | thŏu feēſt |
1 | 2 | 3 | 4 | 5 |

Again I, 499.

where the noiſe
ŏf rĭŏt | ăſcēnds | ăbōve | their lōf | tiĕſt tōw'rs
1 | 2 | 3 | 4 | 5

And II, 302.

ă pĭllăr | ŏf ſtāte | déep on | hĭs frōnt | ĕngrāv'n
1 | 2 | 3 | 4 | 5

And Shakeſpeare very poetically in K. Lear, Act IV.

Edg. Sŏ mā | nў fă | thŏm | dōwn | prĕcĭpĭ | tăting.

which has the ſame effect as that in Virgil.

——"Procumbit humi bos.

And

——"Ruit oceano nox."

But

But the great art in Milton, of placing a ſpondee in the fifth place, ought not here to be omitted; this occaſions pauſe and delay, and calls for the reader's attention: ſo in the ſeventh book, where God ſpeaks to Chaos,

Sĭlence | yĕ troūb | lĕd wāves | ănd thōu | Dēep, peāce
1 | 2 | 3 | 4 | 5

No ſpondee in the fifth place in Greek or Latin verſes can equal this beauty; and no poet did ever equal it, but Shakeſpeare. In Macbeth.

Whăt hāth | quĕnch'd thēm | hăth gīv'n | mĕ fīre | --Hārk! peāce!
1 | 2 | 3 | 4 | 5

If the ſpondaic foot, then the anapeſt, as of equal time, may likewiſe be admitted.

Othello. And give thy worſt.

ŏf thoŭghts | thĕ wōrſt | of wōrds | Iag. Gŏod my Lōrd | părdŏn mē.
1 | 2 | 3 | 4 | 5

Spĕak tŏ mē | whăt thŏu ārt | thў ē | vĭll ſpīrit | Brŭtūs
1 | 2 | 3 | 4 | 5

This paſſage is in Julius Caeſar, where Brutus ſpeaks to the ghoſt: thoſe anapeſts *ſpĕak tŏ mĕ, whăt thŏu ārt*, have a beautiful effect, as they ſhew a certain confuſion on a ſurprize. *Spirit* is conſtantly uſed in Milton as a monoſyllable, whether 'tis ſo here I leave to the reader.

SHAKESPEARE has ſeveral hemiſtiques; a poetical licence that Virgil introduced into the Latin poetry: but there have not been wanting hands, to fill theſe broken verſes up for both the poets. It may not be diſpleaſing to the reader to point out ſuch kind of workmanſhip in Virgil.

Æneas is thus addreſs'd by one of Ulyſſes' ſhip's crew, who had been unfortunately left behind in Sicily.

" Sum patria ex Ithaca, *comes infelicis Ulyſſei*,
" Nomen Achaemenides." III, 613.

Achæmenides could very properly call himſelf, *comes infelicis Ulyſſei*; ſpeaking with ſome pity on the long wanderings and misfortunes of his maſter. But Æneas with no poetical *decorum* could thus mention his name; his epithet would be *ſcelerum inventor*—*dirus*—and ſuch like. When therefore Æneas ſoon after is led by the thread of his narration to ſpeak of Achæmenides, I don't doubt but he mentions him without any notice of Ulyſſes at all:

" Talia monſtrabat relegens errata retrorſum
" Litora Achaemenides." III, 691.

But a meddling critic (who thought that Virgil's verſes ſhould be all compleated) finding a

little before, *comes infelicis Ulyſſei* joined to Achæmenides, fills up the hemiſtich with this ill-placed addition:

" Litora Achaemenides [*comes infelicis Ulyſſei.*]"

In the ſixth Aeneid, the hero ſpeaks to the Sybil.

" Foliis tantum ne carmina manda,
" Ne turbata volent, rapidis ludibria ventis:
" Ipſa canas, ora. *Finem dedit ore loquendi.*"

The river God Tyber is ſpeaking of himſelf. Aen. VIII.

" Ego ſum, pleno quem flumine cernis
" Stringentem ripas, et pinguia culta ſecantem
" Coeruleus Tybris. *Coelo gratiſſimus amnis.*"

Some other ſuſpected places may be pointed out: but I ſubmit to the judgment of the reader, whether he can think theſe additions, any other than botches in poetry: and how much more virgilian would theſe verſes appear, were they left as I have here marked them?

IT ought not to be forgotten that Shakeſpeare has many words, either of admiration or exclamation, &c. out of the verſe. Nor is this without example in the Greek tragedies. In the Hecuba of Euripides ℣. 863.

Φεῦ
Οὐκ ἴσ' ὄνειδος ὅστις ἐς' ἐλεύθερον.

Sophocles in Aj. ℣. 748.

ἰὼ ἰὼ
Βραδεῖαν ἡμᾶς ἆρ' ὁ τήνδε τὴν ὁδὸν
Πέμπων ἔπεμψεν, ἢ 'φανην ἐγὼ βραδύς;

And again ℣. 1021.

οἴμοι
ἰὼ ἰὼ κακάλυψον, ὡς ἴδω τὸ πᾶν κακόν.

In Hamlet, Act I.

" Gh. So art thou to revenge, when thou ſhalt
" hear.
" Ham. What?
" Gh: I am thy father's ſpirit."

And preſently after,

" Gh. If thou didſt ever thy dear father love—
" Ham. Oh heav'n!
" Gh. Revenge his foul and moſt unnatural
" murther!
" Ham. Murther!
" Gh. Murther moſt foul, as in the beſt it is."

In Othello, Act III.

" Oth. Oh, yes, and went between us very oft.
" Iago. Indeed!
" Oth. Indeed! ay, indeed. Diſcern'ſt thou
" ought in that?"

And in many other places exactly after the caſt of the ancient plays. There are ſome poetic liberties that our author takes, ſuch as [1] lengthening words in ſcanſion, as *wĭtĕneſs*, *fĭdĕler*, *ān-gĕrȳ*, *Henĕrȳ*, *sārjĕānt*, *cāptāĭn*, *ſtātŭe*, *desire*, *vĭllāĭn*, *fire*, *bŏūr*, *grăce*, *grĕāt*, &c.

VOSSIUS ſpoke very ignorantly of our language when he aſſerted that our verſes run all, as it were, in one meaſure, without diſtinction of

1 Our editors not knowing this have turned ſome paſſages into proſe: viz. Midſummer Night's dream, Act IV.

" *Queen.* I have a venturous Fairy that ſhall ſeek
" The ſquirrels *hŏārd*, and fetch thee new nuts."

Other paſſages they have altered. viz. Macbeth, Act I.

" *Mal.* This is thĕ sĕrjĕānt
" Who like a good and hardy ſoldier fought."

Thus arbitrarily changed,

" This is the ſerjeant, who
" Like a good right and hardy ſoldier fought."

And preſently after,

" Diſmay'd not this
" ŏur cāptāĭns, Macbeth and Banquo. *Capt.* Yes
" As ſparrows eagles."

Altered into,

" Our captains, *brave* Macbeth and Banquo. *Capt.* Yes."

There

of members or parts, or any regard to the natural quantities of ſyllables. For are not theſe ſubſtantives as much trochees, *cónduct*, *cónſort*, *cónteſt*, &c. and the verbs from theſe ſubſtantives, as much iambics, *condúct*, *conſórt*, *contéſt*, &c. as any Latin or Greek words whatever? Again, *ſínful*, *fáithful*, *náture*, *vénture*, &c. have all the firſt ſyllable long. However our poſition in the main determines the quantity, and a great deal is left to the ear.

There is no need at preſent to mention more of theſe alterations. Let us now turn to ſome other poets. Spencer. B. 2. c. 9. ſt. 15.

"And evirmore their cruel căptăine."

And B. 6. c. 10. ſt. 36.

"And hewing off its hĕăd, it preſented."

Fairfax. B. VI. ſt. 103.

"Spred froſtie pĕărle on the canded ground."

And B. XV. ſt. 12.

"Some ſpred their ſailes, ſome with ſtrong ŏărs ſweep."

The Latin writers are not without inſtances of adding to the ſyllables of words in ſcanſion. Lucretius, Lib. VI.

"*Quæ calidum faciunt* ăquăē *tactum atque ſaporem.*"

Horatius, Lib. 1. od. 23.

"Aurarum et sĭlŭăē metu."

Here *aquæ* and *ſylvæ* of two ſyllables, are both to be read as if of three ſyllables.

But let us take any verſe in Milton or Shakeſpeare, for example.

Sāy fīrſt | fŏr hēav'n | hīdes nō | thĭng frōm | thȳ vīew.
1 | 2 | 3 | 4 | 5

And tranſpoſe the words,

Say firſt | for heav'n | nothing | from thy | view hides.
1 | 2 | 3 | 4 | 5

who cannot [1] feel the difference, even ſuppoſing he could not give a reaſon for it?

THE greateſt beauty in diction is, when it correſponds to the ſenſe. This beauty our language, with all its diſadvantages, can attain; as I could eaſily inſtance from Shakeſpeare and Milton. We have harſh, rough conſonants, as well as the ſoft and melting, and theſe ſhould ſound in the ſame muſical key. This rule is moſt religiouſly obſerved by Virgil; as is likewiſe that of varying the pauſe and ceſura, or as

1 Quotuſquiſque eſt, qui teneat artem numerorum ac modorum? At ſi in his paulum modo offenſum eſt, ut aut contractione brevius fieret, aut productione longius, theatra tota reclamant. *Cicero in Orat.* Ἡδὴ δ' ἴσως κ) ἐν τοῖς πολυανθρωπολάτοις θιάτροις, ἃ συμπληροῖ πανδοδαπὸς κ) ἄμυσος ὄχλος, ἔδοξα καλαμαθεῖν ὡς φυσική τις ἐστὶν ἀπάντων ἡμῶν οἰκειότης πρὸς εὐμέλειάν τε κ) εὐρυθμίαν. Dionyſ. Hal. p. 72. Edit. Lond.

Milton

Milton expreſſes it, *the ſenſe being variouſly drawn out from one verſe into another.* For it is variety and uniformity that makes beauty; and, for want of this, our riming poets ſoon tire the ear: for rime neceſſarily hinders *the ſenſe from being variouſly drawn out from one verſe to another.* They who avoid this Gothic bondage, are unpardonable, if they don't ſtudy this variety, when Shakeſpeare and Milton have ſo finely led them the way.

But to treat this matter, concerning his metre, ſomewhat more exactly: 'tis obſerved that when the iambic verſe has it's juſt number of ſyllables, 'tis called *acatalectic*; when deficient in a ſyllable *catalectic*; when a foot is wanting to compleat the *dipod*, according to the Greek ſcanſion, *brachycatalectic*; when exceeding in a ſyllable, *hypercatalectic.*

The iambic monometer acatalectic, of two feet.

Bĕā | tŭs īl
1 2
Nŏ ĭt | ĭs ſtrūck
1 2
Lăſt nĭght | ŏf āll
1 2

Fŏr Hēc | ŭbā Haml.
1 2

Twŏ trūths | ărе tōld Macb.
1 2

Iambic monometer hypercatalectic, of two feet and a ſemiped.

Bĕā | tŭs īl | le
1 2

ănd mōre | ĭ bēg | not
1 2

Thĕn yiēld | thĕe cōw | ard
1 2 Macb.

ănd prēy | ŏn gār | bage
1 2 Ham.

The Iambic dimeter brachycatalectic of three feet.

Bĕā | tŭs īl | lĕ qūi
1 2 3

Tĭll thĕn | ĕnoūgh | cŏme frĭends
1 2 3

Sŏ prȳ | thĕe gō | wĭth mĕ Macb
ĭf sīght | ănd ſhāpe | bĕ trūe
whў thēn | mў lōve | ădiēu. As you like it.
1 2 3

The

The Iambic dimeter catalectic; better known by the anacreontic; of three feet and one ſemiped.

Θέλω, λέγειν | ἄτρεϊ, δας

1 2 3

Pătēr | nă rū | ră bō | bus

1 2 3 ½

Năy cōme | lĕt's gō | tŏgē | ther

1 2 3

ă kīng | ŏf ſhrēds | ănd pāt | ches

1 2 3 ½ Ham.

ĭt īs | ă pēer | lĕſs kīnſ | man

1 2 3 ½

ănd āll | thĭngs ūn | bĕ cōme | ing

1 2 3 ½

Hăd ī | thrĕe eārs | ĭ'd hēar | thee

1 2 3 ½ Macbeth.

The iambic dimeter acatalectic, of four feet.

ūt prīſ | că gēns | mōrtā | lĭūm

1 2 3 4 Hor.

ĭn thūn | dĕr lĭght | nĭng ānd | ĭn rāin

1 2 3 4 Macb.

The iambic dimeter hypercatalectic, the third meaſure in the alcaic verſe, of four feet and a ſemiped.

Nōn

Nōn rī | rā quāe | Līrīs | quĭē | ta
1 2 3 4 Hor.

Hamlet, Act III.

ă brō | thĕr's mūr | thĕr. Prāy | ĭ cān | not
1 2 3 4

Meaſure for Meaſure, Act II.

Than beau|ty could | diſplay'd. | But mark | me
1 2 3 4 ½

Timon of Athens, Act II.

Bŭt yet | thĕy cōuld | hăve wīſht | --thĕy knēw | not-

The iambic tremeter brachycatalectic, of five feet, which is our common heroic verſe.

Sŭīs | ĕt īp | ſă Rō | mă vī | rĭbŭs
1 2 3 4 5

ĭf thōu | hăſt ā | ny ſōund | ŏr ūſe | ŏf voīce
1 2 3 4 5 Ham.

The iambic trimeter catalectic, of five feet and a ſemiped.

Mĕā | rĕnĭ | dĕt īn | dŏmō | lăcū | nar
1 2 3 4 5 Hor.

Bŭt tō | bĕ fāſe | lў thūs | oŭr fēars | ĭn Bān | quo
1 2 3 4 5 ½

Stĭck dēep | ănd īn | his rōy | ălў | ŏf nā | ture
1 2 3 4 5 ½

Verſes

Verſes of this meaſure are very frequent, both in Milton and Shakeſpeare.

The iambic trimeter acatalectic, or [1] ſenarian of ſix feet.

Bĕā | tŭs īl | lĕ quī | prŏcūl | nĕgō | tĭīs
1 2 3 4 5 6 Hor.

In Meaſure for Meaſure, Act II.

Tŏ hāve | whăt wĕ | wŏuld hāve | wĕ ſpēak | nŏt whāt | wĕ mēan
1 2 3 4 5 6

Othello.

1 Shakeſpeare uſes this meaſure frequently in Caliban's ſpeeches, to make them ſeem more uncouth and affected. Our editors (for none of 'em ſeem to me to know any thing of meaſure) have turn'd them into proſe. Tempeſt, Act II.

" Theſe be fine things, and if they be not ſprights.
" That's a brave God and bears celeſtial liquor:
" I'll kneel to him.
" I'll ſwear | upon | that bottle, | to be | thy true | ſubject;
" For th' liquor is not earthly.
" [*Step.* Here ſwear then. *To Caliban giving him drink.* How
" eſcapeſt thou? *To Trinculo.*]
" I've ſeen thee in her; and I do adore thee
" My miſ | treſs ſhew'd | me thee | and thy | dog and | thy buſh.
" I'll ſhew thee ev'ry fertile inch o'th' Iſle
" And I | will kiſs | thy foot | I pry | thee be | my God."

Stephano's ſpeech, which I have placed between two hooks, is thus printed in all the editions, " Here ſwear then, how " eſcap'dſt thou." Again Piſtol, for the ſame reaſon, is made

Othello.

Thăt cān|thy līght|rĕlū|mĭne. Whēn|ī've plūck'd|thĕ rōſe
1 2 3 4 5 6

Thĕ ōs|tĕntā|tiŏn ōf|ŏur lōve|whĭch left|ŭnſhēwn
1 2 3 4 5 6

Hamlet.

Thăt fā|thĕr lōſt|lŏſt hĭs|ănd thē|ſŭrvī|vĕr bŏund
1 2 3 4 5 6

SHAKE-

made to uſe this meaſure, which the editors knew not. In the Merry Wives of Windſor, Act II.

Why then | the world's | mine oyſter | which I | with ſword | will open

I will *retort* the ſum in equipage.

[He blunders, and means he will *retrench*. This is humourous. the editors did not underſtand it.]

In the ſecond part of K. Henry IV. Act II.

" *Piſt.* I'll ſee her damn'd firſt:
" To Pluto's damned lake, to the infernal deep,
" Where Erebus and tortures vile alſo.
" Hold hook and line, ſay I: down! down, dogs; down
" Fates:

[So this fuſtian ſhould have been printed.] He preſently after repeats a piece of an old Ballad, and blunders in reciting an Italian proverb. They have corrected Piſtol's blunders, which they think correcting the context] our bombaſt ancient goes on.

" *Piſt.* What, ſhall we have inciſion! ſhall we enbrew
" Then death rock me aſleep, abridge my doleful days:

SHAKESPEARE uſes not only the iambic, but the trochaic meaſure. As for example, the trochaic dimeter brachycatalectic, commonly called the ithyphallic, conſiſting of three trochees.

Bācchĕ | Bācchĕ | Bācchĕ
whére haſt | thóu been | síſter. Macb.

The trochaic dimeter catalectic; a ſort of verſe Ariſtophanes was fond of, when he ridi-

" Why, then let grievous, ghaſtly, gaping wounds
" Untwine the ſiſters three: come, Atropos, I ſay."

In King Henry V. Act III.

Piſt. " Fortune is Bardolp's foe, and frowns on him;
" For he hath ſtoln a pax, and hanged muſt a be;
" Damn'd death! let gallows gape for dog, let man
" go free."

Thus 'tis manifeſt at firſt ſight that it ſhould be printed. *—muſt a be*—this mode of expreſſion is uſed now in many parts of England. And Phaer thus renders Virgil. VI, 590.

Prob Jupiter! ibit
Hic, ait, et noſtris illuſerit advena regnis?
" O God (quoth ſhe) and ſhall a go
" Indede? and ſhall a floute me thus within my king-
" doms, ſo?

B. Johnſon. Poetaſter, Act III. Sc. II.

" *Hor.* " Death! will a leve me."

Theſe alterations and hints may at preſent be ſufficient.

cul'd

cul'd Euripides, conſiſting of three trochees and a ſemiped.

Nōn ĕ | būr nĕq' | aūrĕ | um
1 2 3 ½ Hor.

Whén the | húrly | búrly's | done
1 2 3

Whén the | báttle's | lóſt and | won. Macb.
1 2 3

Sóftly | ſwéet in | Lўdĭăn | méaſure
Sóon he | ſooth'd his | ſóul to | pléaſure. Dryd.

The trochaic tetrameter catalectic of ſix feet, and cloſing with a trochee and a ſemiped, what the Greeks call καταλεκτικός.

Ariſtoph.

Τῇδĕ, τῇ πŏ | λεῖ πρŏσ, εἶναῖ | ταῦτᾰ, μᾶν τοῖ | τῦς θĕ, ŏς,
1 2 3 4 5 6 7 ½

Aў ŏr | drīnkĭng | fēncĭng | ſwēarĭng | quărrĕllĭng
1 2 3 4 5

drābbĭng | yŏu măy gŏ
6 7 ½

This dancing meaſure is very proper to the character of Polonius, a droll humourous old courtier; and the mixture of the trochaic has no bad effect. The verſes are thus to be ordered. In Hamlet, Act II.

As

As are companions noted and moſt known
To youth and liberty. R. As gaming my Lord.
P. Ay or drinking, fencing, ſwearing, quarrelling,
drabbing, you may go
So far. R. My Lord, thou would diſhonour him.

Nor is Shakeſpeare without inſtances of the anapeſtic verſe; which verſes conſiſt of anapeſts, ſpondees, dactyls; and ſometimes is intermixed the *pes proceleuſmaticus*; as

ὃ μὲν οἰ | χόμενος | φύγας ὃ δὲ | νέκυς ὢν. Eurip. Oreſt.

The anapeſtic monometer acatalectic, of two feet.

ἄρχει, μὲν ἄγων |
1 2
Τῶν καλ, λίσων |
1 2
ἀθλων, τάμιας |
1 2 Jul. in Caeſ.

ŏvĕr hĭll | ŏvĕr dāle
1 2
Thrōugh būſh | thrōugh brĭăr
1 2
ŏvĕr pārk | ŏvĕr pāle
1 2

Thrōugh

Thrōugh flōod | thrōugh fĭrĕ
ĭ dŏ wăndĕr | ĕv'rў whēre
1 2

Midſummer's Night's Dream, Act III.

ŏn thĕ groūnd | ſlēep ſoūnd.
ĭ'll ăpplў | tŏ yŏur eўe
Gĕntlĕ lŏvĕr | rĕmĕdў
Whĕn thŏu wākſt | thōu tākſt
Trŭe dēlīght | ĭn thĕ sīght
ŏf thў fŏrm^er | lădў's eўe.

Theſe verſes are in the Midſummer Night's Dream, Act III. and ought to have been printed according to this meaſure.

Theſe meaſures are all ſo agreeable to the genius of our language, that Shakeſpeare's fine ear and ſkill are ſeen in what he gives us, as well as in what he omits. Sir Philip Sydney, who was a ſcholar (as noblemen were in Queen Elizabeth's reign) but wanted Shakeſpeare's ear, has dragged into our language verſes, that are enough to ſet one's ear an edge: thus for inſtance the elegiac verſes,

Fōrtūne | nātūre | lōve lōng | hāve cōn | tēndĕd ă | boūt mē
Whīch ſhoūld | mōſt mĭsĕ | rīes | cāſt ŏn ă | wōrme thăt ĭ | ām.

Sir Philip Sydney thought, like Voſſius, that ſuch a number of ſyllables was the only thing want-

ing,

ing, and that we had no long or ſhort words in our language; but he was much miſtaken. His ſaphics are worſe, if poſſible, than his elegiacs:

ĭf mĭne eȳs cān ſpēak tŏ dŏ heārtў ērrănd.

So much miſtaken oftentimes are learned men, when they don't ſufficiently conſider the peculiar genius, and diſtinguiſhing features, as it were, of one language from another.

THE reader has now a plan exhibited before him, partly intended to fix, if poſſible, the volatil ſpirit of criticiſm; and partly to do juſtice to Shakeſpeare, as an artiſt in dramatic poetry. How far I have ſucceeded in this attempt muſt be left to his judgment. But it is to be remember'd, that things are not as we judge of them, but as they exiſt in their own natures, independent of whim and caprice. So that I except againſt all ſuch judges, as talk only from common vogue and faſhion; "why, really 'tis juſt "as people like—we have different taſtes now, "and things muſt be accommodated to them." They who are advanced to this pitch of barbariſm, have much to unlearn, before they can have ears to hear. Again, I can hardly allow thoſe for judges, who ridicule all rules in poetry; for whatever is beautiful and proper is agreeable

to rule: nor thoſe, who are for ſetting at variance art and nature. And here I have Shakeſpeare's authority, who, in the Winter's Tale, ſays very finely, *The art itſelf is nature:* for what is the office of art, but to ſhew nature in its perfection? Thoſe only therefore ſeem to me to be judges, who knowing what is truly fair and good in general, have ſcience and art ſufficient to apply this knowledge to particulars.

If the plan likewiſe here propoſed were followed, the world might expect a much better, at leaſt a leſs altered edition from Shakeſpeare's own words, than has yet been publiſhed. In order for this, all the various readings of *authority* ſhould faithfully and fairly be collated, and exhibited before the reader's eyes; and, with ſome little ingenuity, the beſt of theſe ſhould be choſen, and placed in the text. As to conjectural emendations, I have ſaid enough of theſe already. Nor can I but think, that a ſhort interpretation would be not amiſs, when the conſtruction is a little embarraſſed, or where words are uſed not ſtrictly according to the common acceptation, or fetched from other languages: and ſome remarks could not but appear requiſite, to explain the poet's alluſions to the various cuſtoms and manners, either of

our own, or foreign countries; or to point out, now and then, a hidden beauty: but this ſhould be done ſparingly; for ſome compliment is to be paid to the reader's judgment: and ſurely, if any critics are contemptible, 'tis ſuch as, with a fooliſh admiration, ever and anon are crying out; "How fine! what a beautiful ſen-"timent! what ordonnance of figures, &c!" For to admire, without a reaſon for admiration, tho' in a ſubject truly admirable, is a kind of madneſs; and not to admire at all, downright ſtupidity.

ADVERTISEMENT.

THE learned reader is not ignorant of a privilege claimed by critics, to lengthen their notes sometimes into kind of dissertations: The following are of this nature, and therefore printed at the end.

Page 3. *MEAN while the author's words are either removed entirely out of the way, or permitted a place in ſome remote note, loaden* WITH MISREPRESENTATIONS *and* ABUSE, &c.]

Dr. Bentley's foul play in this reſpect is moſt notorious; who, in order to make way for his emendations, will often drop the only, and true conſtruction: the reader is miſtaken if he thinks this done through ignorance. I will inſtance in a correction of a paſſage of Virgil, Aen. IV, 256. which, among many other corrections, I chiefly make choice of, becauſe ſome have been deceiv'd into an opinion of its ſuperior excellency: and I will give it in his own words, from a note on a paſſage of Horace, Lib. I. od. 34.

Hic primum paribus nitens Cyllenius alis
Conſtitit: hinc toto praeceps ſe corpore ad undas
Miſit, avi ſimilis, quae circum litora, circum
Piſcoſos ſcopulos humilis VOLAT *aequora juxta.*
Haud aliter terras inter caelumque VOLABAT;
Litus arenoſum Libyae ventoſque SECABAT,
Materno veniens ab avo Cyllenia proles.

" ubi quam multa merito vituperanda ſint vides. *Volat*, et " mox *volabat*: deinde in continuatis verſibus ingratum " auribus ὁμοιοτέλευτον, *volabat, ſecabat*: ad quod evitan- " dum vetuſtiſſimi aliquot codices apud Pierium mutato " ordine ſic verſus collocant,

Haud aliter terras inter caelumque volabat
Materno veniens ab avo Cyllenia proles,
Litus arenoſum et Libyae ventoſque ſecabat.

" Sed nihil omnino proficiunt, aut locum adjuvant: adhuc " enim relinquitur vitium omnium deterrimum, *ſecabat littus* " *ventoſque.*

" *ventoſque.* Quid enim eſt *littus ſecare*, niſi littus arare " et effodere? Quid autem hoc ad Mercurium volantem? " Nullus dubito quin ſic ſcripſerit princeps poëtarum:

Haud aliter, terras inter caelumque, legebat
Litus arenoſum Libyae, ventoſque ſecabat
Materno veniens ab avo Cyllenia proles.

The firſt fault he finds is with VOLABAT coming ſo quick after VOLAT. But this repetition is ſo far from a fault, that it has a peculiar beauty here; for 'tis in the application of the ſimile; ſo Milton IV, 189.

Or as a thief, &c.
In at the window climbs, *or o'er the tiles:*
So clomb *this firſt grand thief into God's fold;*
So ſince into his Church lew'd hirelings climb.

More inſtances might be added from Homer, and Milton, and Virgil. The next fault is the rime *volabat, ſecabat:* If there was any ſtop after *volabat* and *ſecabat*, ſome anſwer or apology ſhould be made. But there is actually no more jingle in thoſe verſes of Virgil, than in thoſe of Milton,

II, 220. *This horror will grow mild, this darkneſs* light;
Beſides what hope the never-ending flight—
VI, 34. *Far worſe to* bear
Than violence: for this was all thy care.
VI, 79. *By ſacred unction, thy deſerved* right.
Go then, thou mightieſt in thy father's might.

For if the reader will turn to the places cited, he will find, that all this jingling ſound of like endings is avoided by the verſes running one into the other: and I have cited them here in this unfair manner, as a parallel inſtance of

Dr. Bentley's miſrepreſentation: for the Dr. knew well enough, if he had given you the poet's verſes, (as in his trials to correct them he muſt himſelf have turn'd, and varied the pointing ſeveral ways) in the following manner,

Haud aliter, terras inter coelumque, volabat
Litus arenoſum Libyae, ventoſque ſecabat
Materno veniens ab avo Cyllenia proles.

i. e. *fled to the coaſt of Libya*; he could not have made way for his own correction: or if he had told you, that nothing was more common than for the beſt authors, to apply the verb *properly* to one ſubſtantive, and *improperly* often to the other.

As in Sophocles Elect. ỳ. 437.

Ἀλλ' ἢ πνοαῖσιν, ἢ βαθυσκαφεῖ κόνει
ΚΡΥΠΤΟΝ τυ.
At vel ventis trade, *vel profundo in pulvere*
CONDE *ea.*

The editor here would alter the context, tho' the ancient Scholiaſt expreſsly vindicates the paſſage. Πρὸς μὲν τὸ Βαθυσκαφεῖ κόνει ἁρμοδίως λέλεται τὸ ΚΡΥΠΤΟΝ· πρὸς δὲ τὸ πνοαῖς ὐ δύναλαι ἁρμόσαι. δεῖ ὃν συνυπακούειν ἔξωθεν ῥῆμα καλὰ ἀναλογίαν, ἢ τὸ ῥίψον, ἢ τὸ δὸς, ἤ τι τῶν τοιούτων. καὶ ἐν ἑτέροις τοῦτο γέγραλαι πολλοῖς. ὡς παρ' Ὁμήρῳ, [Il. γ. 326]

Ἦχι ἑκάστῳ
Ἵπποι ἀερσίποδες καὶ ποικίλα τεύχε' ἔκειλο.

Our Shakeſpeare, who imitated all the bold figures of antiquity, is not without like inſtances: as in King Lear, Act III.

" Since I was man,
" Such ſheets of fire, ſuch burſts of horrid thunder,
" Such

" Such groans of roaring wind and rain, I never
" Remember to have HEARD."

Had he told you this, I ſay, he could not have abus'd that phraſe, *littus et ventos ſecabat*, which he miſrepreſenting cites, *littus ſecabat ventoſque*. So that whether you keep the old pointing, or change it, the Dr. cannot get one jot forward towards an emendation: not tho' you allowed him, which I ſomewhat queſtion, the propriety of *legebat littus*, apply'd to Mercury flying directly from mount Atlas to the coaſt of Libya. This whole paſſage of Virgil, Milton has finely imitated in his 5th book. ℣. 265. &c. where the Dr. is at his old work, hacking and hewing. Were I to give an inſtance of Bentley's critical ſkill, I ſhould not forget that place in the Plutus of Ariſtophanes, ℣. 1010. which puzzled the Grecian critics, being an old inveterate evil, juſt gloſſed over, 'till Bentley probed it to the bottom, and recovered it's priſtine beauty. No one did better than the Dr. when he met with a corrupt place; but the miſchief was, he would be medling with ſound places. The emendation is printed in a letter to Kuſter, inſerted at the end of his edition of Ariſtophanes: to which I rather refer the reader, than lengthen this note, too long already.

Page 3. *Like the old* VICE.]

The alluſion here is to THE VICE, a droll character in our old plays, accoutred with a long coat, a cap with a pair of aſs's ears, and a dagger of lath. Shakeſpeare alludes to his buffoon appearance in *Twelfth-Night*, Act IV.

In a trice, like to the old Vice;
Who with dagger of lath, in his rage, and his wrath
Cries, ah, ha! to the Devil.

In

In the ſecond part of K. Henry IV. Act III. Falſtaff compares Shallow to VICE's dagger of lath. In Hamlet, Act III. Hamlet calls his uncle, *A* VICE *of Kings: i. e.* a ridiculous repreſentation of majeſty. Theſe paſſages the editors have very rightly expounded. I will now mention ſome others, which ſeem to have eſcaped their notice, the alluſions being not quite ſo obvious.

THE INIQUITY was often the VICE in our old Moralities; and is introduced in B. Johnſon's play call'd *the Devil's an aſs:* and likewiſe mention'd in his Epigr. CXV.

Being no vitious perſon, but the Vice
About the town.
Acts old Iniquity, *and in the fit*
Of miming, gets th' opinion of a wit.

But a paſſage cited from his play will make the following obſervations more plain. Act I. Pug aſks the Devil "to lend him a *Vice*.
"*Satan.* What *Vice?*
"What kind wouldſt thou have it of?
"*Pug.* Why, any *Fraud*,
"Or *Covetouſneſs*, or Lady *Vanity*,
"Or old *Iniquity:* I'll call him hither."

Thus the paſſage ſhould be ordered.
"*Pug.* Why any: *Fraud*,
"Or *Covetouſneſs*, or Lady *Vanity*
"Or old INIQUITY.
"*Satan.* I'll call him hither.
"Enter *Iniquity*, the Vice.
"*Ini.* What is he calls upon me, and would ſeem to lack
"a *Vice?*
"Ere his words be half ſpoken, I am with him in a trice."

And

And in his Staple of News, Act II. " *Mirth.* How like " you *the Vice* i' the play? *Expectation.* Which is he? " *Mirth.* Three or four, *old Covetouſneſs*, the ſordid *Pe-* " *niboy*, the *Money-bawd*, who is a fleſh-bawd too they ſay. " *Tattle.* But here is never a *Fiend* to carry him away. " Beſides, he has never a wooden-dagger! I'd not give a " ruſh for a VICE, that has not a wooden-dagger to ſnap " at every body he meets. *Mirth.* That was the old " way, Goſſip, when *Iniquity* came in like hokos pokos, " in a juglers jerkin, &c." He alludes to the VICE in the Alchymiſt, Act I. Sc. III.

" *Subt.* And, on your ſtall, a puppet, with a VICE."

Some places of Shakeſpeare will from hence appear more eaſy: as in the 1ſt part of Henry IV. Act II. where Hal, humourouſly characterizing Falſtaff, calls him, *That reverend* VICE, *that grey* INIQUITY, *that father* RUFFIAN, *that* VANITY *in years*, in alluſion to this buffoon character. In K. Richard III. Act III.

Thus like the formal Vice, Iniquity,
I moralize two meanings in one word.

INIQUITY is the formal Vice. Some correct the paſſage,

Thus, like the formal wiſe Antiquity,
I moralize two meanings in one word.

Which correction is out of all rule of criticiſm. In Hamlet, Act I. there is an alluſion, ſtill more diſtant, to THE VICE; which will not be obvious at firſt, and therefore is to be introduced with a ſhort explanation. This buffoon character was uſed to make fun with the Devil; and he had ſeveral trite expreſſions, as, *I'll be with you in a trice: Ah, ha, boy, are you there*, &c. And this was great entertainment

tainment to the audience, to ſee their old enemy ſo belabour'd in effigy. In K. Henry V. Act IV. a boy characterizing Piſtol, ſays, *Bardolph and Nim had ten times more valour, than this roaring Devil i' th' old play; every one may pare his nails with a wooden dagger.* Now Hamlet, having been inſtructed by his father's ghoſt, is reſolved to break the ſubject of the diſcourſe to none but Horatio; and to all others his intention is to appear as a ſort of madman: when therefore the oath of ſecreſy is given to the centinels, and the Ghoſt unſeen calls out *ſwear*; Hamlet ſpeaks to it as THE VICE does to the Devil. *Ah, ha boy, ſayſt thou ſo? Art thou there, truepenny?* Hamlet had a mind that the centinels ſhould imagine this was a ſhape that the Devil had put on; and in Act III. he is ſomewhat of this opinion himſelf,

The Spirit that I have ſeen
May be the Devil.

This manner of ſpeech therefore to the Devil was what all the audience were well acquainted with; and it takes off in ſome meaſure from the horror of the ſcene. Perhaps too the poet was willing to inculcate, that good humour is the beſt weapon to deal with the Devil. *True penny* is either by way of irony, or literally from the Greek τρύπανον, *veterator*. Which word the Scholiaſt on Ariſtophanes' Clouds ℣. 447. explains, τρύμη, ὁ περιπεπριμμένος ἐν τοῖς πράγμασιν, ὃν ἡμεῖς ΤΡΥΠΑΝΟΝ καλοῦμεν. Several have tried to find a derivation of THE VICE; if I ſhould not hit on the right, I ſhould only err with others. THE VICE is either a quality perſonalized as BIH and ΚΑΡΤΟΣ in Heſiod and Aeſchylus. SIN and DEATH in Milton; and indeed VICE itſelf is a perſon. B. XI, 517.

And took HIS *image whom they ſerv'd, a brutiſh* VICE.

his image, i. e. a brutiſh Vice's image: the *Vice* Gluttony; not without ſome alluſion to the VICE of the old plays. Or VICE may be in the abſtract, as in Martial,

Non Vitioſus homo es, Zoile, ſed VITIUM.

But rather, I think, 'tis an abbreviation of *Vice-Devil*, as Vice-roy, Vice-doge, &c. and therefore properly called THE VICE. He makes very free with his maſter, like moſt other Vice-roys, or prime-miniſters. So that he is the Devil's *Vice*, and prime miniſter; and 'tis this, that makes him ſo ſawcy.

The other old droll characters, are the Fool, and the Clown, which we have in Shakeſpeare's plays. The Romans in their Atellan interludes, and Mimes, had their buffoons, called *Maccus*, Μῶκος, from whence the Engliſh word Mocker; and *Sannio*, from whence the Italian *Zanni*, and Zany. See Cicer. de Orat. L. 2. c. 61. and *Bucco ὁ φυσίγναθος, quod buccas inflaret ad riſum movendum:* from whence is derived a Buffoon.

Page 128. SHAKESPEARE *labouring with a multiplicity of ſublime ideas often gives himſelf not time to be delivered of them by the rules of* "ſlow-"endeavouring art:" *hence he crowds various figures together, and* METAPHOR *upon* METAPHOR; *and runs the hazard of far-fetched expreſſions, whilſt intent on nobler ideas he condeſcends not to grammatical niceties.*]

The crouding and mixing together heterogeneous metaphors is doing a ſort of violence to the mind; for each new metaphor calls it too ſoon off from the idea which the former has rais'd: 'tis a fault doubtleſs, and not to be apologized

apologized for; and inſtances are very numerous in Shakeſpeare. The poet is to take his ſhare of the faults, and the critic is to keep his hands from the context. Yet 'tis ſtrange to ſee how many paſſages the editors have corrected, meerly for the caſe of conſonance of metaphor: breaking thro' that golden rule of criticiſm: *mend only the faults of tranſcribers.* Bentley ſhew'd the way to critics, and gave a ſpecimen, in his notes on Callimachus, of his emendations of Horace by correcting the following verſe,

Et male tornatos *incudi reddere verſus.*

Hor. art. poet. 441.

where he reads *ter natos,* for conſonance of metaphor. But pray take notice, *ter nàtos,* is a metaphorical expreſſion; for *naſcor, natus,* ſignifies to be born: and are things *born* brought to the anvil? Is not here diſſonance of metaphor with a witneſs?

This verſe of Horace has been variouſly criticized. So at preſent I ſay no more concerning it; but return to our poet, whoſe vague and licentious uſe of metaphors is ſo viſible to almoſt every reader, that I wonder any editor, of what degree ſoever, ſhould in this reſpect think of altering his manner of expreſſion. Some few alterations of this kind I here exhibit to the reader, and leave it to him to make his own reflections.

Shakeſpeare. Meaſure for Meaſure, Act II.

" Look, here comes one; a gentlewoman of mine,
" Who falling in the *flaws* of her own youth,
" Hath *bliſter'd* her report.

" Who doth not ſee that the integrity of metaphor re-
" quires we ſhould read FLAMES *of her own youth.*"

Mr. W.

In

In the Merchant of Venice, Act II.

" How much honour
" Pickt from the chaff and ruin of the times,
" To be new *varniſh'd.*

Mr. W. has printed it, To be new *vanned.*"

In All's Well, that Ends Well, Act I.

Hel. " The compoſition that their valour and fear makes
" in you, is a virtue of a good WING, and I like
" the wear well."

Mr. W.—" is a virtue of good MING."

Ibid. Act V.

Count. " 'Tis paſt, my liege;
" And I beſeech your Majeſty to make it
" Natural rebellion, done i' th' *blade* of youth,
" When oil and fire, too ſtrong for reaſon's force,
" Oer-bears it and burns on.

" The whole figure here employ'd ſhews we ſhould read,
——" *i' th'* BLAZE *of youth.*" Mr. W.

In the ſecond part of K. Henry IV. Act I.

" For from his metal was his party ſteel'd,
" Which once in him *abated,* all the reſt
" Turn'd on themſelves, like dull and heavy lead.

Mr. W. " *rebated.*"

In the laſt part of K. Henry VI. Act II. Sc. the laſt.

" Here *dies* the duſky torch of Mortimer,
" Choak'd with ambition of the meaner ſort.

Mr. W. Here *lies,* &c."

In

In King Henry VIII. Act III. Sc. the laſt.

" Say, Wolſey, that once *trod* the *ways* of glory,
" And ſounded all the depths and ſhoals of honour,
" Found thee a way, &c.

Mr. W.—" *Rode* the *waves* of glory."

In Julius Cæſar, Act II.

—" But do not *ſtain*
" The even virtue of our enterprize,
" Nor th' inſuppreſſive mettle of our ſpirits
" To think that or our cauſe, or our performance,
" Did need an oath.

Mr. W. to preſerve the integerity of the metaphor, reads, " do not STRAIN."

In Antony and Cleopatra, Act I.

" Take but good note, and you ſhall ſee in him
" The triple pillar of the world transform'd
" Into a ſtrumpet's *fool*.

" The metaphor is here miſerably mangled; we ſhould " read.

" *Into a ſtrumpet's* STOOL." Mr. W.

There is much more of this kind of uncritical ſtuff in the late edition; but I am already weary with tranſcribing.

Page 216. SHAKESPEARE *was a great reader of the ſcriptures, and from the bold figures and metaphors he found there enriched his own elſewhere unmatched ideas.*

I could wiſh ſome of our modern poets would follow the example of the three beſt *Makers*, that our nation, or perhaps,

perhaps any nation, ever ſaw; and like them *ſearch the ſcriptures*, at leaſt for furniſhing their minds with *intereſting* images and expreſſions. SPENCER is full of beauties of this kind: and I could eaſily ſhew in many places of Milton, how finely he has enriched his verſes with ſcriptural thoughts, even where he ſeems moſt cloſely to have copied Virgil or Homer. For example, B. I, 84.

If thou beeſt he—But o how fallen! how changed
From him, who *in the happy realms of light*
Cloth'd with tranſcendent brightneſs, didſt outſhine
Myriads tho' bright!

Tho' this ſeems cloſely followed from Virgil, Aen. II. 274.

Hei mihi qualis erat, quantum mutatus ab illo
Hectore, qui, &c.

Yet what additional beauty does it receive from Iſaiah xiv, 12. *How art thou fallen from heaven, o Lucifer, ſon of the morning!* &c.

Neither the mythological account of Pallas being born from the brain of Jupiter, nor the poetical deſcription of Error by Spencer in his Fairy Queen, would have been ſufficient authority for our divine poet's epiſode in his ſecond book of SIN and DEATH: had not ſcripture told us, James i, 14. *Then when* LUST *hath conceived, it bringeth forth* SIN; *and* SIN *when it is finiſhed, bringeth forth* DEATH.

In B. IV, 996, &c. Tho' it is plain the poet had ſtrongly in his mind the golden ſcales of Jupiter, mentioned both by Homer and Virgil; yet he is entirely governed by ſcripture; for Satan only is weighed, viz. his parting and his fight, Dan. v, 27. TEKEL, THOU *art weigh'd in the balances, and art found wanting.* And before, ℣. 998. *His*

stature reach'd the sky. Our poet has better authorities to follow than Homer's description of Discord, Il. IV, 440. and Virgil's of Fame, IV, 177. For so the destroying angel is described in the Wisdom of Solomon. xviii, 16. *It touched the heaven, but it stood upon the earth.*

In B. V, 254.

The gate self open'd wide
On golden hinges turning.

So again, B. VII, 205. This has its sanction more from Ps. xxiv, 7. than from Hom. Il. *ε*. 749. Αυτόμαται δὲ πύλαι μύκον οὐρανοῦ.

In B. XII, 370.

He shall ascend
The throne *hereditary*, and bound his reign
With earth's wide bounds, his glory with the heav'ns!

Virgil says Aen. I, 291.

Imperium oceano famam qui terminat astris.

But the prophets ought rather here to be cited. Psal. ii, 8. Isai. ix, 7. Zech. ix, 9. And this account I have here given of Milton will serve to determine the meaning of some seeming doubtful passages. For example. B. III, ỳ. 383.

" Thee next they sung *of* all creation *first*,
" Begotten Son."

First of all creation, i. e. before all worlds, begotten not made, according to the Greek idiom: as in John I, 15. πρῶτός μου is *first of me*, i. e. before me. If we follow this pointing the meaning must be as here explained. But I would alter the pointing, and read,

" Thee next they sung of all creation *first*—
" *Begotten* son."

In alluſion to St. Paul's words. Coloſſ. i, 15. Πεπλήρωκε τὸν λόγον τοῦ θεοῦ——And let this hint at preſent ſuffice.

Page 243. "SHAKESPEARE *wrote*, "Young "ADAM Cupid, &c. *The printer, or tran-* "*ſcriber, gave us this* ABRAM, *miſtaking the* d "*for* br: *and thus made a paſſage direct non-* "*ſenſe, which was underſtood in* SHAKESPEARE's "*time by all his audience.*"]

A letter blotted, or a ſtroke of the pen, might eaſily occaſion the corruption.——The reader will not be diſpleaſed, perhaps, to ſee ſome paſſages cleared up, which from this cauſe have been corrupted. Let us begin with our old poet Chaucer, whoſe tranſcribers have blundered in the Legende of Hypſipyle and Medæa.

"Why lykid me thy yelowe here to ſe
"More than the boundis of myn honeſte?
"Why lykid me thy youth and thy fairneſſe,
"And of thy tongue the' infynite graciouſneſſe?"

Theſe verſes are tranſlated from Ovid;

"*Cur mihi plus æquo flavi placuere capilli?*
"*Et decor, et linguæ gratia* FICTA *tuæ?*

Can it be doubted then but that Chaucer wrote yfained or ifained, i. e. feigned, diſſembled; thy' ifained graciouſneſs, GRATIA FICTA? And that the' infynite belongs to ſome ignorant, or wrong gueſſing tranſcriber?—There is another blunder which has exerciſed the critics; and is thus printed in the late edition. p. 4. in the Prologues of the Canterbury Tales.

"A coke thei hadde with them for the nones
"To boyle the chikens and the marie-bones,
"And pouder Marchant, tarte and galingale."

I would read,

" And purveigh Manchet, &c."

i. e. They had a cook with them whoſe buſineſs 'twas to boil, &c. and to provide Manchet, &c.

In Spencer they have given us the *m* for *ſt* in the following,

" Full fiercely laid the Amazon about,
" And dealt her blows, &c.
" Which Britomart withſtood with courage ſtout,
" And them repaid again with double *more*."

B. 5. c. 7. ſt. 31.

Read, *ſtore*. See c. 8. ſt. 34.

In the Two Noble Kinſmen of Beaumont and Fletcher we have this blunder,

" *Daught*. By my troth, I think Fame but ſtammers them,
" they
" Stand A GRIEF above the reach of report."

Which ſhould thus be corrected,

" They ſtand A GRISE above the reach of report."

This word is uſed by Shakeſpeare in Othello, Act I.

" Which as A GRISE or ſtep may help theſe lovers,
" Into your favours."

And by Phaer in his verſion of Virgil, Æn. I, 452.

" *Aerea cui* gradibus *ſurgebant limina*."

The brazen grees afore the dores did mount.

Hence we are led to its etymology, from *Gradus*.

Again, In the Night of the Burning Peſtle, Act II.

" He hath three ſquires, that welcome all his gueſts;
" The firſt, HIGH [r. HIGHT,] Chamberlain, who will ſee
" Our beds prepar'd, and bring us ſnowy ſheets,
" Where never footman ſtretch'd his butter'd hams.
" The ſecond *hight* Tapſtro."

The

The alteration of HIGH into HIGHT, the reader will admit at firſt ſight, I make no doubt of.

In Ben Johnſon's Volpone, Act V. Sc. VIII.

" *Volp.* Methinks,
" Yet you, that are ſo traded in the world,
" A witty Merchant, the fine bird, Corvino,
" That have ſuch MORTAL emblems on your name,
" Should not have ſung your ſhame; and dropt your cheeſe
" To let the Foxe laugh at your emptineſs."

The true reading is MORAL *emblemes.*——both the *Fable*, and the *Moral* are too well known, to want here any explanation.

Again, In Catiline, Act III.

" When what the Gaul or Moor could not effect,
" Nor emulous Carthage, with their length of ſpight,
" Shall bee the work of one, and THAT MY NIGHT."

Catiline ſays he'll effect that, which Rome's moſt formidable enemies never could; *viz.* deſtroy it: this ſhall be the work of *one*; and THAT'S MY RIGHT: that I claim as my right and due:

" Shall bee the work of one; and THAT'S MY RIGHT."

This ſeems to be the true reading. But here is another miſtake, which muſt be laid to the author's charge, who plainly had his eye on Horace, Epod. 16.

" *Quem neque finitimi valuerunt perdere* MARSI——
" *Aemula nec virtus Capuæ.*——
" *Nec fera Caeruleâ domuit Germania pube,*
" *Parentibuſque abominatus Hannibal;*
" *Impia perdemus devoti ſanguinis aetas.*"

Here is no mention of the MOORS, who were by no means a dreaded enemy. But perhaps in mentioning the MOORS he had in his thoughts the following paſſage,

" *Acer et* MAURI *peditis cruentum*
" *Vultus in hoſtem.*" L. I. Od. 2.

But here the critics have judiciouſly red MARSI. So that Johnſon is very unlucky, in overlooking the MARSIANS, and in their room ſubſtituting the MOORS.

In Shakeſpeare's K. Henry V, Act IV. Henry thus apoſtrophizes ceremony,

" And what art thou, thou idol, Ceremony;
" What kind of God art thou, that ſuffer'ſt more
" Of mortal griefs, than do thy worſhippers?
" What are thy rents? what are thy comings in?
" O ceremony, ſhew me but thy worth?
" What is *thy* [r. *the*] ſoul of adoration?
" Art thou ought elſe but place, degree and form,
" Creating awe and fear in other men?"

What is the ſoul of adoration, i. e. what real worth, what ſubſtantial good is there in it? The printer miſtook ſome ſtroke of the pen at the end of *the*; or *thy* in the preceding line caught his eye, and occaſioned the error in the following verſe.—A very ridiculous correction is propoſed in a late edition, " *What is thy toll, o adoration?*" Shakeſpeare uſes *ſoul* for what is *real, ſubſtantial*, &c. in the ſame play,

" There is ſome *ſoul* of goodneſs in things evil,
" Would men obſervingly diſtil it out."

Some ſoul of goodneſs, i. e. ſome real good. In a Midſummer Night's Dream, Act III.

" *Hel.*

" *Hel.* Can you not hate me, as I know you do,
" But you muſt join *in ſouls* to mock me too?"

join in ſouls, i. e. unite together, heartily and in earneſt. The late editor reads, *join inſolents*: which is below all kind of notice.—In Meaſure for Meaſure, Act I.

" I ſay bid come before us Angelo:
" What figure of us, think you, he will bear?
" For you muſt know we have *with ſpecial ſoul*
" Elected him our abſenſe to ſupply."

with ſpecial ſoul, particularly and ſpecially SPECIAMENTE. Here too the editor changes *ſoul* into *roll*.—But to return. The blunders above mention'd ſeem entirely owing to the wrong gueſſes of the printer, or tranſcriber. Some ſtroke of the pen occaſion'd the following corrupt reading in the Medaea of Euripides, ℣ 459.

Ὅμως δὲ κἀκ τῶνδ' οὐκ ἀπιζηκὼς ΦΙΛΟΙΣ
Ἥκω, τὸ σόν γι προσκοπούμενος, γύναι.

" Ego tamen ne propter haec quidem deſeſſus *amicorum*
" *gratiâ* venio, proſpecturus tibi, o mulier." What conſtruction is this? Φίλοις ἥκω· beſide ἀπιζηκέναι is, *animo concidiſſe*, *animum deſpondiſſe*, &c. I imagine the poet gave it, Φίλος ἥκω, *I come your friend*: as we ſay in Engliſh. But printers can blunder, as well as tranſcribers in copy after copy. In Milton's Samſon Agoniſtes, ℣. 1650. the Meſſenger is deſcribing Samſon's puſhing the temple on the Philiſtins.

" Thoſe two maſſie pillars
" With horrible confuſion to and fro
" He tugg'd, he *took*, 'till down they came, and drew
" The whole roof after them"

We muſt correct, *he ſhook*. Again, in his elegant ſonnet to the ſoldier to ſpare his houſe:

" The great Emathian conqueror *did* ſpare
" The houſe of Pindarus."

We muſt read, *bid ſpare*. As Mr. Theobald and Dr. Bentley often tell us, that they had the happineſs to make many corrections, which they find afterwards ſupported by the authority of better copies; ſo with the ſame *vanity*, I can aſſure the reader, I made the above emendations in Milton, and found, after all, the paſſages corrupted by one J. Tonſon.

Page 268. *But whatever beauty this alliteration might have, yet the affectation of it muſt appear ridiculous; for poems are not made by mechanical rules: and it was ridiculed as long ago as the times of Ennius.*

O Tite tute Tati tibi tante tyranne tuliſti,

And by Shakeſpeare in his Midſummer-Night's dream, Act V.

" Whereat with *bl*ade, with *bl*oody *bl*ameful
" *bl*ade,
" He *br*avely *br*oach'd his *b*oiling *b*loody *b*reaſt."

Perhaps the reader may not be diſpleaſed to ſee what the learned Andreas Schottus has ſaid on this ſubject; having cited that well-known verſe of Cicero,

" *ô fortu*NATAM, NATAM *me conſule Romam!*

He adds, " *Quæ ſyllabarum iteratio vocis deſinentis et incho-*
" *antis tantum abeſt ut critici vitio dandum exiſtimaverint,*
" *ut*

" *ut etiam imitandum ſibi duxerint, quòd poſteriores etiam* " *poetas mire id affectaſſe obſervarint. Unus enim omnium* " *inſtar Tibullus, eques Romanus, et caſti ſermonis ac ſuavis* " *auctor, plerumque ſyllabas ſtudio geminat: ut ne longius* " *abeam, ſtatim in limine:*

" ME MEA *paupertas vitæ traducet inerti.*

" *Qualia M. Ant. Muretus ibidem et Joannes Garzonius Ve-* " *netus plura alibi in cultiſſimo illo poeta ad calculos revoca-* " *runt.* Παρήχησιν *autem voce* παρήχημα *Rhetorum filii* " *ſchema nominant ἀπὸ τῦ παρηχεῖν. Budæo* ADNOMINA- " TIONEM, *nobis* RESULTATIONEM *nominare Latinè liceat,* " *ut in poetis antiquis, præſertim Marone, Jovianus Pon-* " *tanus* ALLITERATIONEM *ſolitus eſt appellare,* &c." If the reader has any curioſity to ſee more of what he writes on this ſubject, he may conſult his treatiſe, intitled, *Cicero a Calumniis vindicatus. Cap.* X. In the arte of Engliſh poeſie, printed *an.* 1589. p. 213. " ye have another man- " ner of compoſing your metre nothing commendable, " ſpecially if it be too much uſed, and is when our *Maker* " takes too much delight to fill his verſe with wordes be- " ginning all with a letter, as an Engliſh rimer that ſaid:

" *The deadly droppes of darke diſdaine*
" *Do daily drench my due deſartes.*

" And as the Monke we ſpake of before, wrote a whole " poeme to the honor of *Carolus Calvus*, every word in " his verſe beginning with *C* thus:

" *Carmina Clariſonæ Calvis cantate camœnæ.*

" Many of our Engliſh *Makers* uſe it too much, yet we " confeſs it doth not ill but PRETILY BECOMES THE " METRE, if ye paſſe not two or three words in one verſe,

" and

" and uſe it not very much, as he that ſaid by way of " epithete,

" *The ſmoakie ſighes: the trickling teares.*

" And ſuch like, for ſuch compoſition makes the meetre " runne away ſmoother, and paſſeth from the lippes with " more facilitie by ITERATION of a letter than by ALTE- " RATION, which alteration of a letter requires an exchange " of miniſtery and office in the lippes, teeth or palate, " and doth not the ITERATION." The reader may ſee this *affected iteration* in Douglas's prologue prefixed to the VIII. book of Virgil's Æneid: And in the Plowman's prologue and tale in Chaucer, p. 179. edit. Urry. *Pierce Plowman* is written wholly after this manner without rime; which is mention'd in the preface. " He wrote altogither " in miter, but not after the maner of our rimers that " wryte nowe adaies (for his verſes ende not alike) but the " nature of hys miter is, to have three wordes at the leaſte " in every verſe which begyn with ſome one letter, as for " enſample, the firſte two verſes of the boke renne upon S, as thus;

" *In a ſomer ſeaſon when ſette was the ſunne*
" *I ſhope me into ſhrobbes, as I a ſhepe were.*

" The next runeth upon H, as thus;

" *In habite as an hermite unholy of werekes, &c.*

" This thing noted the metre ſhall be very plefaunt to read."

Page 365. DRYDEN *ſays that* MILTON *acknowledged to him, that* SPENCER *was his original: but his original in what,* Mr. DRYDEN *does not tell us: certainly he was not his original in throwing aſide that Gothic bondage of jingle at the*

end

end of every line; 'twas the example of our BEST ENGLISH TRAGEDIES *here he followed;* HIS HONOURED SHAKESPEARE.]

'Tis hardly poſſible, but that a reader of Shakeſpeare and Milton muſt have obſerved a great reſemblance both of ſtile and ſentiment in theſe two poets: ſee above page 217, 218, what is cited from them concerning the variety of the puniſhments of the damned: other paſſages may be eaſily pointed out; as for example.

" *O for* a faulkner's *voice*
" To lure this taſſel gentle back again."
Sh. Romeo and Juliet, Act II.

" *O for* that warning *voice*, which he who ſaw
" Th' Apocalyps, heard cry in heav'n aloud."
Milton, IV, 1.

" The heavenly-harneſs'd team
" *Begins* his golden *progreſs* in the eaſt."
K. Henry IV. Act III.

" The Morn——*begins*
" Her roſy *progreſs* ſmiling." Milt. XI, 175.

" As eaſy may'ſt thou the intrenchant *air*
" With thy keen ſword *impreſs*." Macbeth, Act IV.

" ——When vapours fir'd *impreſs the air*."
Milt. IV, 558.

" And with *indented* glides did ſlip away."
As you Like it, Act IV.

" ——Not with *indented* wave
" Prone on the ground. &c." Milt. IX, 496.

" But now ſits EXPECTATION in the air."
K. Henry V. Act I.

In

In the ſame ſublime manner EXPECTATION is perſonalized in Milton. VI, 306.

" ——While EXPECTATION ſtood
" In horror."

So VICTORY is perſonalized, In K. Richard III. Act V.

" VICTORY ſits on our helms."

Again, In Antony and Cleopatra, Act I.

——" On your ſword
" *Sit* lawrell'd VICTORY."

Hence Milton. VI, 762.

" At his right hand VICTORY
" *Sat* eage-wing'd."

In the IVth book, where Satan falls into thoſe doubts with himſelf, and paſſions of fear and deſpair, Milton uſes the ſame image, as Shakeſpeare in deſcribing the perturbed and diſtracted ſtate of Macbeth.

" And like a deviliſh engine back *recoils*
" Upon himſelf: horror and doubt diſtract
" His troubled ſoul." B. IV, 16.

" Who then ſhall blame
" His peſter'd ſenſes to *recoyl* and ſtart
" When all that is within him does condemn
" Itſelf for being there?" Macbeth, Act V.

Milton, in the deſcription of Eve's bower [B. IV, 703.] ſays,

" Other creatures here
" Beaſt, bird, inſect or worm, durſt enter none;
" Such was their awe of Man."

So in the ſong, inſerted in A Midſummer-Night's Dream, Act II. Inſects and worms are forbid to approach the Bower

Bower of the Queen of Fairies. Callimachus has a thought not unlike, ſpeaking of the place where Rhea brought forth Jove.

Ἔνθεν ὁ χῶρος
Ἱερός· οὐδέ τί μιν κεχρημένον Εἰλειθυίης
Ἑρπετὸν, οὐδὲ γυνὴ ἐπιίσσεται. Hym. I, 11.

Inde locus eſt ſacer: neque prægnans aliquod animal, neque mulier eum adit ulla. Ἑρπετὸν, is whatever walks or creeps, *bird, beaſt, inſect or worm*, as Milton expreſſes it; who doubtleſs had both Callimachus and Shakeſpeare in his mind. And this is very uſual for Milton, in the compaſs of a few lines to rifle the beauties of various authors, and hence to make them his own by his properly applying and improving them as his divine ſubject required. This having not been, as I know of, ſufficiently attended to, I will inſtance in one or two paſſages.

" Like that Pygmean race
" Beyond the Indian mount; or Fairy elves,
" Whoſe midnight revels by a foreſt ſide,
" Or fountain, ſome belated peaſant ſees
" Or dreams he ſees; while over-head the moon
" Sits arbitreſs, &c."

Milton is ſpeaking of the fallen Angels, who had reduced their immenſe ſhapes—firſt he ſays they reſembled *the Pygmean race*. See Homer Il. γ. 6. and Euſtath. fol. 281.

——" Or Fairy elves
" Whoſe midnight revels by a foreſt ſide
" Or fountain, &c."

Shakeſpeare in A Midſummer Night's Dream, Act II.

" And never ſince that middle Summer's ſpring
" That we on hill, in dale, foreſt or mead,

" By paved fountain, or by ruſhy brook,
" Or on the beached margent of the ſea
" To dance our ringlets to the whiſſling wind, &c."

Again, the following in Milton.——*Some belated peaſant ſees or dreams he ſees:* is literally from Virgil, Aen. VI, 454. *Aut videt aut vidiſſe putat.* And, —*while over head the Moon ſits arbitreſs:* from Horace. L. I. Od. IV.

Jam Cytherea Choros ducit Venus, IMMINENTE LUNA.

Milton, B. V. ℣. 5.

——" Which th' only ſound
" Of leaves, and fuming rills, (Aurora's fan)
" Lightly diſpers'd, and the ſhrill matin ſong
" Of birds on every bough.

This is partly Virgil. VIII, 456.

Evandrum ex humili tecto lux ſuſcitat alma,
Et MATUTINI VOLUCRUM *ſub culmine* CANTUS.

And partly Taſſo [B. VII. ſt. 5.] thus rendered by Fairfax,
" The birds awakt her with their morning ſong,
" Their warbling muſicke pierſt her tender eare,
" *The murmuring brooks, and whiſtling winds among*
" *The ratling boughes and leaves* their parts did beare, &c."

From Virgil Milton has literally *the matin ſong of birds:* from Taſſo, *the ſound of leaves and rills:* his own addition is, *Aurora's fan:* a pretty poetical image applied to the fanning winds among the leaves of the trees, and the cooling *fumes* ariſing from the *rills.*

I will add but one paſſage more which has already been cited.

" Heav'n open'd wide
" Her ever-during gates, harmonious ſound
" On golden hinges moving." B. VII, 205.

This,

This, by way of contraſt, ſhould be compar'd with B. II, 881.

" On a ſudden open fly
" With impetuous recoil and jarring ſound
" Th' infernal doors, and on their hinges grate
" Harſh thunder."

The reader, if he has any ear, will plainly perceive how the ſound of theſe verſes correſponds to the ſenſe; and how finely they are improved from Virgil. Aen. VI, 573.

" *Tum demum horriſono ſtridentes cardine ſacrae*
" *Panduntur portae.*"

Hell gates grate harſh thunder; the gates of Heaven open with harmonious ſound. This (to omit Homer and the Pſalmiſt mentioned already) he had from Amadis de Gaul, B. IV. Ch. XI. where he deſcribes the palace of Apolidon. And the Witty Rabelais [B. V. Ch. 37.] has the ſelf-ſame image.——In theſe two laſt inſtances here brought no mention is made of Shakeſpeare, but this ſmall digreſſion, perhaps, the reader will excuſe as it ſhews in a new light ſome fine paſſages of our epic poet.

INDEX.

INDEX.

N. B. The figures ſhew the page; the letter *n*, the note: and the Roman figures the Preface.

ACTORS (ſtage,) *their original*, 100, &c.

Acts of the Apoſtles, *explained*, 323, n. 341.

Admiration, *how the paſſion is to be raiſed*, 44, 45, n. 85, 86.

ADONIS, *his gardens*, 151, &c.

AESCHYLUS, *his improvement of the ſtage*, 101, &c.

ALCYONIUS, Petrus, *cited and corrected*, 19, n.

Alliteration, 266, 267, 408, &c. *The affectation of it ridiculed in Shakeſpeare*, 268.

Ambition, *its effects exemplified in Shakeſpeare's Macbeth*, 27, &c.

ANACREON, *ſpurious*, 291, 292.

ANTONY, Mark, *his character*, 75, 89.

Ἀλοφθαλμεῖν τῷ ἀνέμῳ, to fail in the wind's eye, 341.

APOLLONIUS, Rhodius, *corrected*, 155, n.

Apoſiopeſis, *a figure in rhetorick uſed by Shakeſpeare*, B. II. Sect. IV.

ARISTARCHUS, *the reſemblance between him and Dr. Bentley*, 132, 133. *What he diſliked in Homer he rejected*, Ibid. & n. *An inſtance of his arbitrary alteration of Homer*, 220, 221.

ARISTOPHANES, *his Plutus a play after the middle Comedy*, 119, & n.

His Plutus explained, 161.

His Scholiaſt corrected, 111, n.

ARITOTLE, *in his poetics explained*, paſſim. *explained and corrected*, 14, n. 24, 25, n. 27, 44, 45, 46, n. 56, 57, n. 88, n. 103, n. 112, 113, n.

ARRIAN,

INDEX.

ARRIAN, *his diſcourſes of Epictetus*, 32, 69, n. 223, n. 315, 316.

Arts and ſciences, *flouriſh in popular government, and why*, B. I. Sect. XV.

ASCHAM, *cited*, 5, n. 20, n.

Aſiatic eloquence, 89, & n. 90.

ATHENIANS, *riſe and progreſs of dramatic poetry among them*, 100, &c.

Attic writers, *ſee* Greek authors.

AUGUSTUS CAESAR, *ſee* OCTAVIUS.

B.

B and Ꝑ prefixed to Engliſh words, as the Æolians prefixed Ϝ and the digamma F. 209.

BATAVIA, *its etymology*, 298.

BEAUMONT *and* FLETCHER's *Knight of the burning Peſtle, corrected*, 154, n. 404.

Two Noble Kinſmen, corrected, 185, n. 404.

Falſe One, explained, 259, n.

Beauty, *in what it conſiſts*, 54, & n. *Beauty of character*, 79, 80. *Of diction*, 374. *ſee* Character. *In what the chief beauty in poetry conſiſts*, 83, 84, &c. *The mind neceſſarily in love with beauty*, 131, 132. *ſee* Truth. *How conſtituted in variety*, 134.

BENTLEY, *his critical rules examined*, B. I. Sect. I. *The reſemblance between him and Ariſtarchus*, 132, 133. *His correction of a paſſage of Virgil examined and refuted*, 390, &c. *Of ſeveral paſſages in Horace, refuted*, 88, n. 109, n. 165, 166, &c. 398. *A paſſage in his diſſertation on Phalaris, examined*, 106, 107.

Βελυλός, 322.

Bourn, 319, 320.

BRITONS, *ſee* Engliſhmen.

BRUTUS, *his character*, 74, 78, 79.

Buffoon, 397.
Buffoonery, *all, or all formality*, 97, 98.
BURNET, *biſhop, wrongly judges of Milton*, 10.
Burning *of the Palatine library*, 18, 19. *Of the Greek authors*, 19.

C.

CALEDONIA, *its etymology*, 298.
CALLIMACHUS, *corrected*, 124, n. *Explained*, 413.
CASSIUS, *his character*, 75.
CATILINE. *characterized in Virgil*, 140.
CATULLUS, *explained*, 361.
Characters *poetic*, B. I. Sect. X. *Character of man*, 68, 69. *Proper character for tragedy, what?* 30, 31, 69, 70. *Suitableneſs of character*, 69, 70. *Characters of women*, 71, 72, & n. *Known characters, how to be drawn*, 73, 74. *Conſiſtency of character*, 76, &c. *The mind pleaſed with this conſiſtency, and why*, 79, 80. *Honeſt character of poets, whether neceſſary*, B. I. Sect. XI. *Honeſty of Shakeſpeare's character*, ibid.
CHAUCER, *in the prologue of the Canterbury Tales, corrected and explained*, 184, 185, n. 403, 404.
In the Miller's tale, corrected, 226, n.
In the Reve's tale, explained, xx.
In the Romaunt of the Roſe, corrected,, 241, n. xxvii.
In Troilus and Creſeide, explained, 346, n.
Plowman's tale, the alliteration affected, 410.
In the houſe of Fame, corrected, 297, n.
In the Chanon Yeman's tale, corrected, 297, n.
In the Legende of Hypſiphyle and Medea, corrected, 403.
Chivalry, *a picture of ancient chivalry in Shakeſpeare*, 21, &c.
CICERO, *his opinion of muſic*, 32.
His character, 75.

INDEX.

CICERO, *characterized in Virgil*, 139, 140.
His accuracy, 294.
In his epiſtles, explained, 188, n.
De Natura deorum, *corrected*, 282.
De Finibus, *explained*, 359.
De Officiis, *alluded to by Shakeſpeare*, 300, 301, n.
Comedy, *its original and improvement*, 109, &c. *Proper ſubject for it*, 112, 113, n.
Conſiſtency of character, *ſee* Character.
Courtier, *a ridiculous character in Shakeſpeare*, 90.
Critics, *their whimſical rules*, B. I. Sect. I. *a very good critical rule*, 2, n. *The province of critics*, B. II. Sect. I.
Cruelty, *without neceſſity not allowable in tragedy*, 45, & n.

D.

Dæmon, 183, &c.
Dear, 327.
Devil, *his character in Milton*, 66. *Called by Shakeſpeare* Monarch of the North, 216.
Diction, *poetic*, 92, 93. *Its chief beauty, what?* 374.
Digamma, Aeolic, 209, 210, & n. 43, n. 175, n.
Dignity *of character*, 86, 87.
DIOGENES LAERTIUS, *explained*, 102, n.
DIOMEDES, *the grammarian, explained*, 102, n.
DIONYSIUS, *in his Roman Antiquities, corrected*, 256.
Diverſions, *public*, 16, &c.
DRYDEN, *alters Shakeſpeare's poems*, 7, n. *Turns the Paradiſe Loſt of Milton into rime*, 10, 11. *Characterized in the Rehearſal*, 120. *Fond of repeating the ſame letters in his verſes*, 266.
Dunces, *their pride and pertneſs*, 5, 15, 295.

E.

Εἰδωλοποιία, *a fine inſtance of that figure*, 36, & n.
ELIZABETH, *Queen, her learning*, 5, & n. *Shakeſpeare wrote*

wrote a comedy at her request, 91. *Complemented by Shakespeare*, 119, n.
Eloquence, *flourishes in popular government*, B. I. Sect. XV.
Empedocles, *corrected*, 219, n.
Englishmen, *their taste*, 6, 7, 15, 16, 121. B. III. Sect. I. *Ancient Britons*, 19, 20.
Epicharmus, *his improvement of comedy*, 112, &c. *Several of his verses corrected*, 113, 114, n.
Epicurus, *his doctrine to be found in Homer*, 94, n.
Επιστημαλα τῶν καλῶν, 55, n.
Εὖ διαβάς, 236, 237.
Ευμνημόνευλον, 55, n.
Euripides, *his cyclops*, 94, 95, n. 101, n. *A verse in his Medaea corrected*, 407.
Ευσύνοπλον, 55, n.
Εφίσια γεάμματα, 324, n.
Ἔχεια, Ἔχουλα, 321.
Expiatory washings, 33, n.

F.

Fade, 212, n.
Fairies, *an account of them*, 323, n. &c.
Fanaticism, *its influence on arts and sciences*, 6, 16, & n.
Fashion, *vicious in poetry*, 86. *Folly of judging from mode and fashion*, 385, 386.
Fathers, *of the church, destroyed the Greek writers*, 18, 19, & n.
Flattery, *how despicable*, B. I. Sect. XV.
Fool, *a character in our old plays*, 8.
Formal *authors*, 97, 98. *All formality, or all buffoonery*, ibid.
France, *its influence on English taste and manners*, 6, 7. B. I. Sect. XV.
French crown, *meaning of the phrase*, 147, 148, & n.

INDEX.

G.

Genius, *Guardian*, 183, &c.
Gorboducke, *a play*, 62, n.
Gothick *chivalry*, 21, &c. *See* Engliſhmen.
Government, *popular, its influence on arts and ſciences*, B. I. Sect. XV.
Grave *writers*, 97, 98. *Gravity and humour blended in the greateſt characters*, ibid.
Greek *writers, their excellency*, 124. *The only models for improvement of taſt*, B. II. Sect. I. *How ſo many came to be deſtroyed*, 18, 19, & n. *Ancient Greek language, what?* 364. *How written in Homer's time*, 175, n.
GREGORY *the Great, burnt the Palatine library*, 18.

H.

Hand, *for power*, 224.
Haver, Having, 321.
Hell, *variety of torments there*, 218, &c.
HELIODORUS, 268.
HESYCHIUS, *illuſtrated*, 216.
Hieronymo, *or the Spaniſh tragedy, a play ridiculed by Shakeſpeare and Johnſon*, 284.
High *and low life*, 86.
HOBBES, *noted*, 84.
HOMER, *a ſpecimen of the manner in which his poem was anciently writ*, 175, n.
An Account of his editor Ariſtarchus, 132, 133, 220, 221, n.
Paſſages explained, 48, n. 224, 225, n. 237.
corrected, 43, 44, n. 219, 220, n.
Honeſty, *whether requiſite in a poet*, B. I. Sect. XI. 130.
HORACE, *his character*, 124, n.
A flatterer of Octavius, 124.
Dwells too long on the ſatyric drama, 101, n.
Paſſages illuſtrated, 25, 26, n. 307.

HORACE, *explained and defended*, 89, & n. 108, 109, & n. 398.
Some of his odes corrected and explained, 165, 166, 167, 168.
corrected, 194.
Hoſpitality, *ſacred*, 31, n.
Human nature, 68, 69.
Humour and gravity, *ſeldom found mixed in the ſame character*, 97.

L.

JAMES, firſt, king, *complemented by Shakeſpeare*, 39.
Jealouſy, B. I. Sect. VII.
Ill, *in compoſition*, 305, 306.
Inſpiration, *poetical*, 4, & n.
Intereſting *ſubjects of poetry, what?* 31, 46, 69.
JOHN, *St. explained*, 352.
JOHNSON, Ben. *his Maſque at Whitehall*, 38, n.
Every man in his humour, explained, 63, 64, n. 244.
Every man out of his humour, explained, 64, 135, 136, n. 147, n.
corrected 65, 112, n.
Volpone, illuſtrated, 81, 82.
corrected, 405.
Cynthia's Revels, explained, 147, n.
Silent Woman, corrected, 185, n. 197.
explained, 307, n.
Alchymiſt, explained, 289, n. 395.
The Devil's an Aſs, corrected and explained, 394.
In his poems, explained, 149, n.
Catiline, corrected, 405, 406.
Heretio ſyllabarum, 408, &c. *See* Alliteration.
JULIAN, *his Caeſars explained*, 120, 121, n. *Corrected*, 153, n. *Explained and corrected*, 279, 280.

K.

Καταιβάτας θεούς, 223.
Κήριναι ὑπολήψεις, 32.
Knight-errantry. *See* Chivalry.

L.

LABERIUS, *his mimes*, 101, n.
Ladies, *the upper-hand given them, and allowed to wear fine cloaths, for what reason*, 72, n. *Lovers of finery*, 71, 72, n. *Nature of fine Ladies*, 29. 30.
Latin *stage writers*, 122, 130. *Latin authors*, 130, 131.
Liberty, *its influence on literature*, B. I. Sect. XV. *On dramatic poetry*, 98, 99, 122.
LONGINUS, *noted*, 83, n. *Corrected*, 255, 256.
LOVE, *a comic passion*, 7, & n. *Love and honor*, ibid.
LUCRETIUS *explained*, xxvi.
Ludere, *meaning of the word*, 307.
Lyes, *how necessary in poetry*, 23, & n. *Probable lyes better than improbable truths*, 27, n.

M.

Machines, *poetic*, 44, 45, n.
Magic, *poetic*, 97.
To make, a maker, *a poet*, 135, & n.
Man, *character of man in general*, 68, 69.
Man-science, 69.
Manners, *poetic*, B. I. Sect. X.
MARTIAL, *explained*, 139.
Marvellous, *see* Admiration.
Mask, *an account of the ancient*, 103, 104.
MAXIMUS TYRIUS, *explained and corrected*, 271, 272.
Meiosis, *a figure used by Shakespeare*, 149.
Men of wit, 97, 98.
MENANDER, *his rise and character*, 120, 121. *How his plays came to be destroyed*, 19, & n.
Metaphors, *mixed*, 397, 398.

MILTON,

MILTON, *Spencer and Shakeſpeare his originals*, 365. *Borrows from Shakeſpeare*, 411, 412.
Often repeats the ſame letter, 267, 268.
Jingling terminations, whether to be found in his Paradiſe Loſt, 391.
His broken verſes, how artful, 366, &c.
His character of the Devil, 66, 67.
A fine inſtance of the ſuitableneſs of character in Eve, 70.
Tincture of Vanity in Eve, how finely and tenderly touched, 72, n.
The Paradiſe Loſt, how far a picture of his own times, 140, &c.
Paſſages illuſtrated, 96, & n. 141, 142, 143, 218, 264, n. 401, 402, 411, 412.
—*explained*, 152, & n. 189, 190, & n. 217, 237, & n. 308, 309, 313, n. 337, 349, 390, 397, 401, 402, 411, 412. xxviii, &c.
Defended and explained, 158, & n. 227, 228, 334, 337, 338, n. 343, 344, 355, 359, 366, n.
Corrected and explained, 198, 202, 230, 402, 403.
A better reading propoſed, 152, 153.
Samſon Agoniſtes, 144. *Corrected*, 407, 408.
In his ſonnets corrected, 408.
Miſanthrope, 68, 69.
Mocker, 397.
Models, *for taſt*, 130, 131.
Monoſyllables, *frequent in the ancient Greek language*, 364.
Monſtrous characters, *how far allowable in poetry*, 67.
Moral painting in poetry, 84.
Moralities, 99, & n.

MURETUS, *how far he impoſed on Scaliger*, 290. *Plato's and Cicero's opinion of them*, ibid.
Myſteries, 99, & n.

N.

Nature and truth *to be ſtudied, not faſhion and cuſtom*, 86, 385, 386. *Human nature*, 68, 69.
Natural character, 30, 31, 68, 69.
Nepenthe, 42, n.
Notion, 229.

O.

OCTAVIUS, *his character*, 75, 76, 122.
Ομοιοτέλευτα, 12, n. *See* Rimes.
OVID, In Metamorp. *corrected*, 155, 156, n. 305, 306, n. *explained*, 325, n.
In Epiſtol. *explained*, 180, n. *corrected*, 260.
Amor, *corrected and explained*, 190, 191.
Art. Amat. *explained*, 307, n.

P.

Palatine library, *burnt*, 18, n.
Παραβασις, 119, n.
Parodies, 120, n.
Παρόμοιον, *a figure ridiculed in Shakeſpeare*, 268. *See* Alliteration.
Phallic, 110, & n.
Φαυλασία, *a fine inſtance of that figure*, 36, & n.
PHILEMON, *corrected*, 290, n.
PIERS PLOWMAN, *cited*, 410.
PLATO, *his opinion of muſic*, 17. *His opinion of human nature*, 68, 69. *His great art in the ſuitableneſs of character*, 70.
His Gorgias *explained*, 114, 115, 263, 264.
Io *cited*, 4, n.
Sympoſium *explained*, 98, 263.

PLATO, *his* Minos *explained*, 106, 107.
Republic *corrected*, 17, n.
explained, 110, n.
Laws *corrected*, 281, 282.
explained, 237, 238.
PLATONIUS, *corrected*, 103, 104, n.
PLAUTUS, *explained*, 116, 323, n. 344, 357.
Pleaſure *ariſing from ſcene of diſtreſs*, B. I. Sect. VIII.
PLUTARCH, *paſſages explained*, 185, 236, 255, n. *Corrected*, 191, 192, & n. 219, 220, n. 247, n.
Poet, *meaning and force of the word*, 135, & n.
Ποιητὴν, 135, n.
Probability, *poetic*, 27, & n. *A probable lye*, ibid.
PROPERTIUS, *explained*, 307.
Προσωποποιία, *beauty of the figure*, 84, 85.
Pugillares, 221, n.
Puns, *in Shakeſpeare and in the ancient writers*, 258, &c.
Puritans, *their taſt, and hatred of literature*, 16, & n.

Q.

Quail, 182.
Quibble, *ſee* Pun.

R.

Rehearſal *(comedy)* 120.
Repetition *of the ſame letters in verſes, ſee* Alliteration.
Reſolution, 32.
RICHARD III, *a character not proper for the ſtage*, 67.
Ridicule, *proper ſubjects for it*, 112, & n.
Rimes, *whether avoided by Homer, Virgil, Milton*, 12, 13, n.
Romans, *how their government influenced their manners and learning*, 122. *Their fall and barbarity*, 18. *Roman authors*, 130, n.
Roſe, *under the roſe*, xlviii.

S.

SARESBERIENSIS, Joannes, *cited*, 18, 19, n.
Satyric drama, 100, 101, & n.

SCALIGER *impoſed on by Muretus*, 290, n.
Self-love, 30.
Sentiments, *poetic*, B. I. Sect. XII.
SEXTUS EMPIRICUS, *corrected*, 114, n.
SHAFTSBURY, *Earl, wrongly criticizes Shakeſpeare*, 9. *Miſtaken in his etymolgy of Deſdemona*, 303.
SHAKESPEARE, *his learning*, paſſim. *wherein faulty*, 67, 125, 126. *His honeſt character*, B. I. Sect. II. *A ſtrict obſerver of decorum*, 97. *His gravity and humour*, 97, 98. *His plays explained, defended, corrected.*
All's well that ends well, *corrected*, 229, 230. *Defended*, xxxiv.
Antony and Cleopatra, *the character of Mark Antony, and his manner of ſpeech*, 89, 90. *Dramatis perſonae varied from Plutarch*, 302. *Paſſages explained*, 187, 188, 327, n. *Defended*, 200, n. 316, 317, 328, 330, 335, 360. *Corrected and explained*, 183, 184, 235, 236, 246, 247, 248, 249, 254, 255, 275, 276, 393.
As you like it, *paſſages explained*, 257, 258. *Corrected*, 208, 209, 257, 273, 274.
Comedy of errors, *paſſages explained and defended*, 146, 147, 323, 324, 326, n. xxxvii. *Corrected*, 233, 234.
Coriolanus, *character of Coriolanus*, 78. *Paſſages explained and defended*, 163, 170, 171, 328, 329, 331, 351. *Corrected and explained*, 208, 211, 212.
Cymbeline, *paſſages explained*, 21, 331. *Defended and explained*, 171, 348. *Corrected*, 204, 205, 215, 240, 241.
Hamlet, *the play criticized*, 43, &c. *In what light the play introduced before the King, is to be conſidered*, 48, 49, 120, n. *Paſſages explained*, 27, n. 48, 49, n. 320, 321, 322, 327, 343, 345, 395, 396. *Explained and corrected*, 177, 178, 179, 180, 211, 253, 382, 383.
1ſt Part of K. Henry IV, *wrongly ſo called*, 88. *Explained and defended*, 162, 334, 335, 338, 351, 395. *Corrected*, 115, & n.

INDEX.

2d Part of K. Henry IV, *wrongly ſo called*, 58. *Paſſages explained*, 77, 78, 150, n. *Corrected*, 240, 274, 380, n.

Henry V. *Fluellin's character*, 72. *Paſſages explained*, 90, n. 222. *Defended and explained*, 149, 150. xli. *Corrected*, 274, 275, 381, n. 406, 407.

K. Henry VI, *the ſtory faulty*, 25, n. 59, 60. *Paſſages in the firſt part, explained*, 151, 216. *Second part, explained*, 300, 301. xxi.

K. Henry VIII, *wrongly called the life of K. Henry VIII*, 57. *Wherein faulty*, ibid. *Paſſages explained and defended*, 22, 23, 329, & n. 350. *Corrected and explained*, 206, 207.

K. John, *wrongly called, The life and death of K. John*, 56, 57. *Paſſages explained and defended*, 173, 174. *Corrected*, 252.

Julius Caeſar, *the plot vindicated*, 58, 59. *Its length of time*, 61, n. *The characters*, 74, &c. *Paſſages explained*, 78, 79, 186, 187. *Defended*, 157, 314, 315, 331. *Explained and corrected*, 176, n. 229, 244, 245, 246, 258. xiv.

K. Lear, *explained and corrected*, 195, 196, 199, 203, 235. *Defended*, 332. ix, xxv. *Paſſages explained*, 224, 225, 346, 362, 363. xiv, xix, xxv.

Love's labour's loſt, *ſpurious*, 289. *Corrected*, 231, 232.

Macbeth, *the play criticized*, 27, &c. *Its length of time*, 61, n. *The poet's art in deviating from hiſtory in the character of Banquo*, 40. *Paſſages explained*, 21, 31, 32, 33, 37, 38, n. 39, n. 41, 42, n. 164, 179, n. 326. *Defended and explained*, 155, & n. 339, 345. xxii, xxiii, xlix. *Corrected*, 34, 204, 277.

Meaſure for Meaſure, *paſſages explained*, 148, n. 215. *Its unity and moral*, 59. *Explained and defended*, 169, 217, 343, 407. *Explained and corrected*, 239.

Merchant

Merchant of Venice, *the Jew's character not proper for the ſtage*, 67. *Paſſages explained*, 163, 354.

Merry Wives of Windſor, *paſſages explained and defended*, 161, 323, 380, n. xx, xxxiv. *Corrected*, 278, 279.

A Midſummer Night's Dream, *paſſages defended*, 157, 309, 407. *Explained and corrected*, 205, 251, 252, 333, 372, n. *Ridicules the affectation of repeating the ſame letters*, 268.

Much ado about nothing, *paſſages explained*, 212. *Corrected*, 230, 231, 242.

Othello, *the play criticized*, 51, &c. *Paſſages explained*, 162, 164, 224. *Explained and defended*, 171, 172, 303, n. 336, n. 341, 342, 355. *Explained and corrected*, 181, 182, 202, 203, 269, 270, 306. *Meaning of the word Deſdemona*, 303.

K. Richard II, *paſſages explained and defended*, 305, 342.

K. Richard III, *the character improper for the ſtage*, 67. *Explained and defended*, 347, n. 395.

Romeo and Juliet, *a play founded upon hiſtory*, 74. *Mercutio's character*, 91. *Paſſages explained and defended*, 148, 357, n. *Corrected*, 243, 244.

Taming of a Shrew, *paſſages defended and explained*, 169, 170, 304.

The Tempeſt, *the unity of its action*, 59. *Caliban's character*, 91. *Paſſages explained*, 223, 224, 226, 227, 339. *Corrected*, 199, 200, 238, 239, 249, 250, 251, 273, 379.

Timon of Athens, *paſſages defended*, 311, 362. *Corrected*, 197, 198, 199, 239, 240.

Titus Adronicus, *ſpurious*, 284, 285.

Troilus and Creſſida, *paſſages explained and corrected*, 213, 214, 232, 233, 254. *Explained*, 148, n. 182, 222, 223, 337.

Twelfth-Night, *or* What you will, *explained and defended*, 341. *Corrected*, 196, 197.

Two Gentlemen of Verona, *ſpurious*, 289.

Winter's tale, *the ſtory faulty*, 25, n. *Explained*, 307. xli.

Shent, 193.

SOCRATES, 97, 98, 294.

SOPHOCLES, *his improvement of the ſtage*, 105, & n. *His Electra*, 49, 50, 392. *Oedipus*, 58. *Ajax*, 58, 321. *Philoctetes explained*, 259, *Defended*, 29, n.

SPENCER, *paſſages explained*, 47, n. 136, 180, 191, 205, n. 305, 310. xxv, xxvi. *Explained and corrected*, 184, 186, 193, 336, n. 404.

Stage, *ſee* Tragedy, Comedy.

STRABO, *cited and illuſtrated*, B. I. Sect. II.

Sublime, *true*, 87.

Subſcribe, ſubſcription, 312, 313.

Superſtition *and wickedneſs united*, 36.

Swearing on the ſword, 47, n.

SYDNEY, *Sir* Philip, *his remarks on our tragedies and comedies*, 62, 63. *His bad metre*, 384, 385.

Σχῆμα παρ' ὑπόνοιαν, *a figure in rhetoric uſed by Shakeſpeare*, 161.

T.

Table books, *ſee* Pugillares.

Tangere, *meaning of the word*, 306.

Taſt, *modern*, B. I. Sect. III. & IV. *Taſt corrupted introduces depravity of morals*, 18. *Critical taſt, how to be acquired*, B. II. Sect. I. 385, 386.

TERENCE, *in what ſenſe the Roman Menander*, 121, 112, 282. *His art in drawing the character of Demea*, 76, 77. *Explained*, 356, 358.

THEOCRITUS, *in his epigrams corrected*, 113, & n.
In his paſtorals corrected, 256.
explained, xii.
The Doric dialect changed in his poems, 282.
THESPIS, *the inventor of ſtage plays*, 100.
TIBULLUS, *corrected*, 100, n. *Explained*, 361. *Affected the alliteration*, 409.
Touch, touches, 306.
Tragedy, *its riſe and progreſs*, B. I. Sect. XIV.
Tragic character, 30, 31, 68, 69. *Tragical paſſions*, B. I. Sect. VIII.
Tragi-comedy, B. I. Sect. XIII.
Τραγῳδία, 111, n.
True-penny, 396.
Truth, *poetic*, 88. *Neceſſarily purſued*, 131.
Tutelar deities, 183, &c. *See* Daemon.
Τύχη, 185.
Tyranny, *its influence on arts and ſciences*, B. I. Sect. XV.
Tyrannic paſſions, 34.
TYRTAEUS, *explained and corrected*, 236, 237.

V.

V *conſonant in Latin changed into* W *by the Engliſh*, 214.
Verbs, *applied properly to one ſubſtantive, and improperly to the other*, 392.
Verſes, *treated of*, 366.
Veſſel, *for body*, 222.
The Vice, *a droll character in our old plays*, 393, &c.
VIRGIL, *a flatterer of Octavius*, 124.
Ordered his poem to be burnt, and why, 125, n.
Romans characterized in his poem, 139, 140.
Character of Dido, 51, 52.
of Camilla, 71, 72,
of Mezentius, 66.

INDEX.

VIRGIL, *whether he errs in his chief character*, 51, n.
Chiming terminations in his Poem, 13, n.
Paſſages explained, 189, 217, n. 221 n. 255, n. 259, n. 264, 319, n. 321, 353. 354, 355, 390, 391, 392.
corrected, 124, n. 194, 195, 291, n, 299, 369, 370, 390, 391.
VOSSIUS, *noted*, 372.

U.

Unity, *ſee* Whole. *Unities of time and place*, B. I. Sect. IX. *Unity of character*, 79, 80. *See* Character.
Utterance, 34, n.

W.

Weird, 29, n.
Whiſt, 210, n.
Whole, 54, 55, & n. 134.
WISDOM OF SOLOMON, *explained*, 272, n.
Wit and gravity, *blended, in the greateſt characters*, 97, 98.
Wizard, 29, n.
Women, *not ſuffered on the ſtage till the reſtoration*, 73, n. *See* Ladies.
Wonder, *ſee Admiration.*
Words, *inſtances of them lengthened in Scanſion*, 372, & n.

X.

XENOPHON, *his* Απομ. *corrected*, 111, 114, n. *His* Συμπ. *explained and corrected*, 261, 262.

FINIS.

ERRATA.

239. lin. 19. *insert*, And in Timon. Act III.
307. for *gaudea*, read *gaudia*.
358. for *fleteret*, read *fleterat*.
370. for *ora*, read *oro*.
373. read, ăqŭāe, sīlŭae.
400. for *integerity*, read *integrity*.
403. for *Medæa*, read *Medea*.
412. for *eage-winged*, read *eagle-wing'd*.

INDEX.

for *Heterētio*, read *Iteratio*.
After MURETUS, *&c. dele* Plato's and Cicero's opinion of them.

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